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MUSICAL AMERICA

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Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

FEDERATION'S CONTRIBUTION TO AMERICAN MUSIC IS OF THE HIGHEST SIGNIFICANCE

By A. WALTER KRAMER

TIMES have changed. The world rushes along in a mad whirl, hardly stopping to take notice of many things which in calmer days it took to its heart and cherished.

Music has changed. The desire to be stirred, the yearning to be aroused, to be carried away by music rather than to be consoled and uplifted, is well nigh universal.

Times have changed: Music has changed. Through it all one organization carries on, adds year by year to its superb record of achievement, meeting new issues with new methods, adapting itself to the day in which it exists. That organization is the National Federation of Music Clubs, which it is my pleasure to greet with this issue of MUSICAL AMERICA dedicated to your Biennial.

It is not my purpose to particularize in regard to the remarkable history of the Federation. That will be found in a resumé, prepared by your historian for this issue. What I wish to set forth is my reaction to the work which the National Federation of Music Clubs has done and is doing.

An Unattainable Goal?

From time to time there has been fault finding with the activity of the Federation. To some the work accomplished has not been sufficiently co-ordinated; to others the musical standards of individual clubs have been too low; to others, the goal toward which the Federation has set out, has seemed unattainable. Doubtless one could agree with some of these criticisms in some slight degree. To contend that the goal is unattainable is to me, at any rate, simply to state that the Federation's goal is an ideal. And who, I ask, has the right to object to an ideal as the goal that would crown an organization's final accomplishment?

But how unimportant are carping critics, when the achievement of a great organization is seen in retrospect! Your Federation, comprising some 5,000 clubs throughout our land, has for more than three decades supplied the impetus for women in all walks of life who have a love for music to gather together to study and to sing. A great community has thus been founded, made up of musically minded persons, whose influence in their own cities, towns and villages, is a beneficent one. Out of the singing of the choral groups has come inspiration, pleasure, cultivation. Out of the study has come an appreciation of the masters who have left us their music and of living masters, foreign and American, who are writing today.

The Federation has stimulated composition by American composers by offering for many years prizes of substantial value. Though it has not succeeded by this procedure in the revelation of masterpieces, it has helped a number of good works to a hearing, its service being virtually the same as that of other prize competitions. This year it has departed from the competition procedure and engaged in commissioning a work, namely, an orchestral composition from John Powell.

This Biennial is called an American Biennial. It is featuring Americans in many of its programs, both creative and executive artists. On previous occasions this has been done by the Federation, always with valuable results. Yet the Federation has never been absurdly chauvinistic and I hope that it never will be. Art is not a thing for a people to cultivate for one people's enjoyment. It must reach out and touch the hearts of other peoples, if it is to have a meaning for the world. But we in America must remember our own artists, whom we have been only too prone in the past to forget. Thus a Biennial giving prominence to our own is a national event of great importance, for the musical limelight of the land is centred this week on what is being done in Minneapolis.

Congratulations in Order

To Mrs. Elmer James Ottaway, your President, and her active associates, who have worked so wonderfully these last four years for the advancement of the Federation's growth, influence and power, MUSICAL AMERICA extends its congratulations and appreciation of work accomplished. It has observed with keen enjoyment many of the moves made during this period, none with greater pleasure than the "an American composition on every club program" ruling, announced several years ago. For only too often were entire programs given without native compositions, a procedure quite unheard of in any country but our own. It required only word from headquarters to call attention to this, to correct it. In the years to come—and the future of the National Federation of Music Clubs should be a glorious one—when the fight is won and our tonal art no longer has to suffer from our own intellectual snobs, no force in the land will have been more vitally concerned with bringing about what may seem to some to be an Utopian condition, than your Federation, Utopian, perhaps, today, but one which I feel will be realized.

From Maine to California an army of women, devoted to the service of



The President of the National Federation of Music Clubs:
Mrs. Elmer James Ottaway

Music, the art we love so well, stands arrayed in service for the future of good music. For it is the women of America who have made possible our musical development, who have given of their time, of their labor, of their very heart's blood to till the soil on which a musical foundation could be erected. Without them no such concert activity as has existed in this country would have been possible. They have been the standard bearers of musical progress, the builders of musical inter-

est and, to a degree, of musical taste. They have, by their devotion to the art, created a musical public. We owe them a debt, one that we recognize, that can be redeemed only by a continuance of the striving for the highest ideals in our musical life, avoiding compromise with the mediocre, marching onward and upward in the search for that beauty which illumines all art. It is, as it ever will be, Goethe's "das ewig Weibliche" (the Eternal Womanly) that leads us on.

NATIONAL FEDERATION OPENS BIENNIAL

By DR. VICTOR NILSSON

MINNEAPOLIS, May 21.—The American Music Festival of the Eighteenth Biennial Convention of the National Federation of Music Clubs opened in Minneapolis today beginning the most impressive seven days of music the northwest has ever known. Many figures prominent in the musical

world have gathered here for the occasion.

The past week has been devoted chiefly to last minute committee meetings, to rehearsals by local groups who have won coveted places on the programs and to the completion of final details for the festival.

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DVORAK AND SPILLVILLE, FORTY YEARS AFTER

Little Iowa Town Lovingly Recalls Visit of Bohemian Master in 1893—Friends Tell of the Composition of the American Quartet and the Famous Quintet—Dvorak's Interest in Indian and Bohemian Church Music Revealed—Had Thought of Composing Indian Opera—Anecdotes Show His Love of Nature and Keen Delight in Customs of His Mother Country—New World Symphony Not Composed in Spillville

By HAZEL GERTRUDE KINSELLA

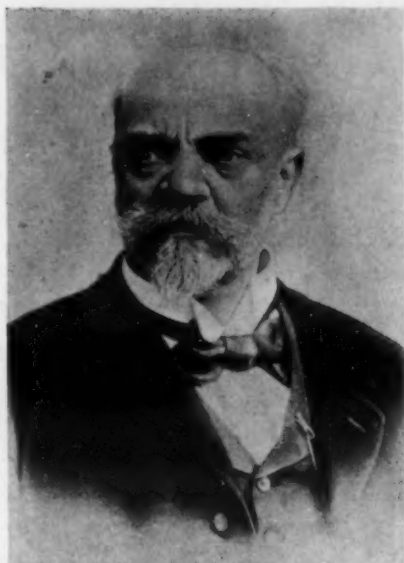
Forty years ago on May 24, 1893, in the city of New York, Antonin Dvorak—"Eminent Composer and Director of the National Conservatory of Music of America," as he had been publicly heralded—signed his name to the concluding page of his New World Symphony, which, together with his Quartet, Op. 96, called the American Quartet, and the famous Quintet in E Flat, Op. 97, are the greatest fruits of his labors on this continent. A few days later he and his family, part of whom had been hastily summoned from the Old World, set out for the Middle West, to spend the vacation months in little Spillville, a restful inland village which lies along the banks of the Little Turkey River in Winneshiek County, north-eastern Iowa.

Some of the people who lived in Spillville then still live there, and almost all the townspeople are descendants of the sturdy Bohemian settlers who, as pioneers, first broke the sod on this reach of Iowa prairie. Gentle in manner, devout and faithful in friendship and religion, they recall with honest pride the visit of "the master" in their midst, and this year, its fortieth anniversary, will celebrate it in respectful remembrance.

The Only Musical Highway

Many visitors will travel to the village to see for themselves the spots associated with Dvorak, and will find the home in which the composer and his family lived still in use on the main street; and nearby, the church in which Dvorak acted as organist during the summer. To reach Spillville they will probably drive along the Dvorak Highway—the only public highway in the world, it is said, named for a musician—which follows the course of the Turkey River from Calmar, a few miles to the south, to Minnesota, about seventy-five miles north. This highway, which combines scenic beauty with its particular interest to the world of music, is marked for miles by hundreds of signs which bear a letter H inside of a larger letter D, and the name of whatever county in which they stand.

The highway will lead them past the delightfully rural Riverside Park in which there was dedicated, on Sept. 28, 1925, a large rock memorial. This memorial was suggested in 1922 by Mrs. Louis B. Schmidt, then chairman of the Historic Spots Committee, and president of the Iowa Federation of Music Clubs, at an annual meeting of the Iowa Conservation Association. It stands on the bank of the Little Turkey. On each face of the monument is carved the name of a Dvorak masterpiece, and around the bottom is a list of the com-



Above, Left: Antonin Dvorak in the Prime of Life. Right: the House in Spillville Where the Master Lived in 1893. Below: The Monument Erected to His Memory by the Iowa Conservation Association



positions upon which he worked while in Iowa. On a bronze tablet set into the large central boulder are the words:

In Commemoration of the Visit
of
Antonin Dvorak
Renowned Composer
to
Spillville in 1893
This Tablet Is Erected by
His Friends
and
The Iowa Conservation Association

Some of the Spillville settlers kept a daily record of their lives, and to some survivors of those earlier days, including particularly Prof. J. J. Kovarik—then the village schoolmaster and intimate friend of Dvorak—the writer is indebted for a true picture of the daily happenings of that summer which establishes valuable data on famous Dvorak compositions (the New World Symphony, the American Quartet, the Quintet in E Flat, and the Humoresques) and sets at rest many unfounded rumors which have, during the years, been circulated concerning them.

An Escape from City Life

The chance that led Dvorak to Spillville, as recorded by the Iowa State Historical Society, is of interest: "That winter (in New York) was very trying for Dvorak. He was by nature a country gentleman, used to the serenity of rural life and accustomed to the solitary enjoyment of nature. In contrast to such an environment he was suddenly the centre of great attention in New York. His social engagements were scarcely less numerous than his musical appointments. After meeting these private demands in addition to his duties as Director of the National Conservatory, he had little time left for composing. And when he did try to

make a tune, it was invariably accompanied by the roar of elevated railway trains and the general clamor of traffic.

"As spring approached Dvorak wanted more than ever to escape from the noisy city. He was anxious to work on some new music that he had in mind. One day Josef Kovarik (son of the Spillville schoolmaster, and assistant and secretary to Dvorak) suggested that Dvorak accompany him on a visit to Iowa. Apparently his master did not hear, for he paid no attention to the remark and made no comment. A few days later, however, he quite unexpectedly asked Kovarik about Spillville. Kovarik explained that Spillville was a little Bohemian settlement, where his native language was spoken on the street; that it was peaceful and quiet, as well as beautiful; and most important of all, there were no railroads in Spillville. Several days passed. Then Dvorak asked his assistant to draw a map of Spillville, indicating every house, every street, every person who lived in each house, and what they did. That was all; Dvorak made no comments. But when some friends of his from South Carolina tried to persuade him to go there for his rest he said, 'No, I am going to Spillville.' So it was that a lovely day in June saw Antonin Dvorak, his wife, their six children, a sister, a maid, and his assistant, alight from the train at the little station of Calmar, eleven miles from Spillville. Kovarik sent the family on to the village while he remained to look after the baggage. Upon his arrival, he found Dvorak strolling around, smoking his pipe, quite at home, and apparently very much pleased with his surroundings."

The story of what happened in a mu-

sical way is best told by Prof. J. J. Kovarik, then schoolmaster, now living in New Prague, Minn., who, with a son and daughter, had the honor to join with Dvorak in the first playing through of the American Quartet when it was completed. Prof. Kovarik told the writer:

"It is erroneously believed by many that Dvorak composed the New World Symphony at Spillville, but this is not so. Dvorak had this symphony practically completed before he came to Spillville and it was only some minor details, namely the finishing of the trombone parts to the score of the Finale that he did while at Spillville.

"One bright day, June 5, 1893, found the Dvorak menage in the little town. Not only the natural scenic beauty of the place appealed to the great composer but also the fact that he was among his own countrymen reminded him of his mother country and he felt he was at home. But he barely got settled when his creative genius was at work, and on June 8, three days after his arrival, he was at work on the first movement of his new composition, the String Quartet in F. He completed this movement in the early hours of the next morning and at once started the second movement, and even started the third in the evening of the same day. The next day he did the fourth movement so that by June 10 the entire quartet was completed. With a clear conscience and with much satisfaction he put a notation below the last line of the last movement: 'Thank God. I am satisfied. It went quickly.'

"He then went to work on the score which he finished in a short time, writing each movement in about three days so that the entire score was finished by June 23. Dvorak was so pleased that his new work was accomplished in so short a time that he felt a desire to hear it played, and so he formed a quartet of himself and members of my family, he playing first violin, myself second violin, my daughter Cecelia viola, and my son Joseph, 'cello.

Nature a Constant Inspiration

"Immediately after finishing this score he commenced work on the Quintet in E Flat, Op. 97. This work took him longer, being started about June 26 and completed about Aug. 1.

"Dvorak was a very plain man and a great lover of nature. During this visit at Spillville a morning walk through the groves and along the banks of the river was on his daily program and he particularly enjoyed the warbling of the birds, in fact he admitted that the first day he was out for a walk an odd-looking bird, red plumaged, only the wings black, attracted his attention and its warbling inspired the theme of the third movement of his string quartet.

"Neither I nor my son were pupils of Dvorak. When my son was at the Conservatory of Prague in the violin department, Dvorak was an instructor of composition there, and when my son was returning to America, Dvorak also came to America. You ask whether I ever heard Dvorak talk of the source of the material he used in his New World Symphony. I must say that Dvorak was very reticent in regard to his compositions. He gave one the impression that he did not like to discuss them and I never gathered enough courage to ask him directly about them and cannot therefore make any authentic statement. I can say, however, that

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At the Helm of the National Federation



THE FIRST VICE-PRESIDENT

THE SECOND VICE-PRESIDENT



Mrs. J. A. Jardine, of Fargo, N. D.,
Who Is Also General Chairman for
the Biennial



Boyd Mrs. Grace W. Mabey,
of Los Angeles

*Officers Who Have Devotedly Guided
the Destinies of the Federation*

THE PRESIDENT



Mrs. Elmer James Ottaway, of Port Huron, Mich.

THE RECORDING SECRETARY



Mrs. Bliss B. Wells,
of Pontiac, Mich.

THE CORRESPONDING SECRETARY



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TREASURER
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of
Pittsburgh, Pa.



Parry

THE MELLOW ROMANCE OF VERDI'S LAST DAYS

New Biography by Carlo Gatti Reveals Relationship of Master with Therese Stolz, Who Created Roles in His Operas—A Review of the Composer's Two Marriages and of the Triangle Caused by the Friendship of Two Women—The Brilliant Career of a Bohemian Prima Donna Who Gave Impetus to the Wagner Movement in Italy

By DR. PAUL STEFAN

VIENNA, May 15.—Just as there is a Wagner legend—that is to say, an official account of his life, transmitted to posterity as historical by immediate members of his entourage—so a Verdi legend has grown. The difference is that the latter does not deviate so much from fact. Long and tedious research proved the unreality of much of the Wagner legend. The legend of Verdi has been limited by an endeavor to present a great master merely as a heroic figure. Verdi is no less venerable as seen in the light of newly-found documents than he was before. He is simply a human being.

The material of which I speak is contained in a biography of more than 1,000 pages, written in Italian by Carlo Gatti, and recently published. Annotations in Czech concerning Theresa Stolz, the heroine of the master's last romance, are added. This added material is furnished by a Bohemian compatriot of hers. From the book we learn the following facts:

Verdi married twice. His first marriage, when he was quite a young man, was to Margherita Barozzi, daughter of Antonio Barozzi, whom Verdi fairly worshipped because he had financed the young musician's education. In later years Verdi dedicated the score of *Macbeth* to him. The marriage was a very happy one; but Signora Verdi and their two children died at the time Verdi was taking his first steps into public life.

Enter Giuseppina Strepponi

Years later he established marriage relations, without a formal ceremony, with Giuseppina Strepponi, a singer who had appeared in one of his operas. Meanwhile, Verdi had become a landowner; and he and Giuseppina lived for a long time on his estate, Sant' Agata, before their legal marriage took place. The irregular situation caused a profound disturbance in the neighborhood; and Verdi, in one of the rude letters for which he was noted, took issue with those who tried to direct his attention to what village gossips were saying. Verdi lived happily with Giuseppina, and when she died he was inconsolable.

The last years of Verdi's life were made bearable by a woman who ministered to him up to the time of his death. She was the singer Therese Stolz—a fact well known to all his biographers. What many of them did not know was that Therese had been a friend of Giuseppina's and something more than a friend of Verdi's. It was a mature love on the part of both. Signora Verdi was aware of it, and accepted the situation with resignation, taking pains to safeguard appearances. The three were constantly together, though there were unfavorable comments prompted by Therese's German name.

Therese Stolz, twenty-one years



Therese Stolz as Aida, Which She Sang at La Scala in 1872; and Verdi Conducting the First Performance of Aida in Paris in 1876



Giuseppina Strepponi, the Opera Singer Who Became Verdi's Second Wife



younger than Verdi, was born in 1834 at Elbe-Kosteletz, in Bohemia, where descendants of her family still live. As a singer, she had been dismissed for incompetence from the Conservatory of Prague by Director Kittle, the well-known musician who wrote an opera text for Wagner. *En passant*, it is interesting to remember that Verdi, in his time, had been unable even to gain admittance to the Conservatory in Milan.

Stolz gave a concert in Prague, but the critics would have none of her, and she took refuge with relatives in Trieste. There, after studying with Angelo Mariani, a conductor, she scored successes. Her career took her to Russia and Greece, and finally back to Italy. At the age of thirty-one she was established as a prima donna at La Scala, and it was then, according to Gatti's book, that she made the acquaintance of Verdi. Other authorities have mentioned Bologna, at an earlier period, as the place of their first meeting.

Be that as it may, Stolz's triumph in *Giovanna d'Arco*, an opera of Verdi's which is almost unknown today, prompted him to give her the role of the Queen in *Don Carlos* when it was produced first in Paris and later at La Scala. Stolz also sang the part of Leonora in *La Forza del Destino*. Verdi suggested that she should be the first

Aida, but other engagements prevented her from accepting the invitation.

Mariani, who could only look on while his friend and pupil allied herself with Verdi, vented his jealousy by going over to Wagner and introducing *Lohengrin* to Bologna. This was the beginning of the Wagner cult in Italy, and Verdi bitterly resented it to the end of his life. Thus it came about that a woman—and a foreigner at that—was the cause of the most important trend in the history of music in Italy. Mariani died, and Stolz continued her triumphs near the master. He wrote the great aria of Aida for her; and it was for her, according to his own sketches, that he ordered the jewelry of an Egyptian king's daughter from Paris.

Stolz was ill at the time Aida was first given in Milan and was unable to sing for several weeks. During that time Verdi composed his string quartet. When he conducted his Requiem at La Scala, Stolz sang the soprano part, which he had written for her and which she had already sung in Paris, in London, in Rome and in Vienna. It was then that she took leave of the stage. But for a long time afterward she maintained a mansion in Milan and entertained great personages in the social world and in the world of music. Eventually she devoted herself more and more to the care of the aging master. Letters he wrote to her are being published.

Stolz remained a Bohemian patriot all her days. It was due to her influence that the Czech Theatre in Prague was permitted to give *Otello* for the first time after it was heard at La Scala. She always insisted on her nationality and spelled her name in accordance with Bohemian orthography. Her tombstone in Milan bears the inscription "Tereza Stolzova, nata in Boemia." Stolz survived Verdi by a year and a half, her death occurring in 1902.

THIRTY-FIVE YEARS OF FEDERATION ACCOMPLISHMENT

Review of Highlights of Music Clubs' History Shows Progress in Every Field—Results More Than Justify Hopes of Founders — Achievements under Each Regime Shown—Steady Growth in Performances for American Music Is Salient—Called "A Glorious Adventure"

By ELLA LORD GILBERT

Historian, National Federation of Music Clubs

THE programs arranged for the Eighteenth Biennial Convention of the National Federation of Music Clubs now in session at Minneapolis are emphatic reminders of the growth of this organization. The Federation passed its thirty-fifth birthday Jan. 28 of this year. A resumé of its accomplishments seems fitting at this time.

We are sure that not even the most sanguine hopes of its founders, Mrs. Russell R. Dorr, Miss F. Marion Ralston, and Mrs. Chandler Starr approximated the successes that are theirs. Several of the charter members are still earnest workers in the cause and their faith and zeal are a constant inspiration to the thousands of followers. The devotion of the early pioneers is tradition of note. To have gathered representatives of music clubs scattered from Maine to California at a time when every club was following its own line of thought regardless of the thought of its neighbors was no small feat. To bring these clubs into union of thought was a far greater feat. The value of the effort is shown today by the five hundred thousand workers who are inspired with the Federation aims. These are, in brief: to make music an integral part of the civic, industrial, educational and social life of the nation; to encourage and advance American creative musical art and to promote American artists; to uphold high music standards, and through education and organization to make America the Music Centre of the World.

National Presidents

Mrs. Edwin F. Uhl of Grand Rapids, Michigan, was the first elected president and during her administration Mrs. Theodore Thomas, who had so nobly gathered music club choruses together for singing contests at the World's Fair in 1893, was made the honorary president, an office she held until her death. Later national presidents have been Mrs. Curtis Webster, New York; Mrs. Winfred B. Collins, Ohio; Mrs. Russell R. Dorr, New York; Mrs. J. E. Kinney, Colorado; Mrs. C. B. Kelsey, Michigan; Mrs. A. J. Ochsner, Illinois; Mrs. Frank A. Seiberling, Ohio; Mrs. John F. Lyons, Texas; Mrs. Edgar Stillman Kelley, Ohio, and Mrs. Elmer James Ottaway, Michigan, who presides over the Minneapolis convention.

Each president with her many co-workers endeavored to supply all needs as they arose, and no educational venture that could possibly be sponsored was refused co-operation. This spirit has prevailed through the years, until within its borders, and through its alliances, the projects are legion.

One of the primary efforts during the administrations of Mrs. Russell R. Dorr and others was the spreading of good music throughout the country by fur-



Mrs. Theodore Thomas, Honorary President of the Federation from Early Days Until Her Death



Mrs. Russell R. Dorr, One of the Three Founders, Who Is Still Active in the Federation

nishing concert artists to clubs at far more reasonable rates than was possible through regular concert bureaus. This work continued for ten years and splendid oratorios and solo concerts were presented in towns that could not possibly have obtained them otherwise. Also during this period a program exchange and a librarian's office were established and an opportunity given American composers to register their works.

Junior Movement Begun

In 1902 the Junior movement was begun with one club in Memphis, Tenn. This came during the administration of Mrs. Webster and is perhaps the most far-reaching of all projects. There are now approximately 2,800 Junior clubs under the efficient national counselor, who also edits the Music Bulletin for Juniors. This bulletin is a part of the regular National Music Magazine and a reprint is made to send out to the Juniors. In this way interest is stimulated. An Honor Roll is kept; a study course is given; contests of many kinds held; and special messages from well



F. Marion Ralston, a Federation Founder, with Mrs. Dorr and Mrs. Chandler Starr

known artists who give liberally of their time to help young people alert and enthusiastic. Not the least of this work is the training in leadership these Juniors receive.

American Composition Awards

In 1907 the American Composition Awards were instituted. Mrs. Kinney, president at the time, laid a good foundation for this venture and it soon became one of the most popular features of the conventions. Awards of more than fifty thousand dollars have been made to forty-three American composers and these awards have been supplemented by premieres and subsequent performances by clubs in every state. At the Washington board meeting in May, 1932, John Powell was commissioned to write a symphony with American folk songs for the underlying themes, the work to be produced under the auspices of the Federation by a major symphony orchestra and the honorarium to be \$1,000. Mrs. Annabel Morris Buchanan also received a similar commission for a folk music chorus with small orchestra, folk modes or themes to be a basis for composition.

Seventy young artists have had their careers furthered by awards directly from the National Federation and several thousand students have received awards from state federations and from federated clubs. Upwards of three hundred thousand dollars has been administered in this way since 1913 and many of the winners are now among the best known artists of the opera, symphony and concert halls. These Young Artists' Contests were instituted during the second administration of Mrs. Kinney, 1913-1915. State organization was also begun at this time. The project was completed in 1915 when each state had its own president and closer relations were established between the club members and the national organization.

Publicity and Study Achievements

Mrs. A. J. Ochsner carried on the projects already functioning and laid a foundation for the present most splendid National Music Magazine by making the Musical Monitor the publicity medium. She also established the endowment fund and organized within the Federation the MacDowell Colony League. The pageant seats at the Colony stage are a direct result of this effort.

Mrs. Frank A. Seiberling did much outstanding work, including the estab-



Ayer Mrs. Ella Lord Gilbert, National Historian, Who Gives a Resumé of the Federation's Progress in the Accompanying Article

lishment of the National Course of Study series of books for adult music education as chairman of education. The successful publication of the Singing Biennial Collection of Songs for use at the Chicago Biennial in 1927 and the enthusiasm for the massed chorus gathered from every state, is still bearing fruit in the state and national conventions.

The Course of Study, the Past Presidents' Assembly, and the International Reciprocity Department all established during the administration of Mrs. John F. Lyons have filled practical needs. The Course of Study comprises seven books of great value to music lovers. The Past Presidents' Assembly has had for its main interest Young Artists' Contests, and their midnight frolic is a prominent feature of the conventions. The International Reciprocity Department has made possible a better understanding of American musical ideals abroad. Four American Music Libraries—one each in London, Berlin, Paris and Glasgow—dispense scores for use by symphony orchestras, chamber groups, and solo artists. The demand for these increases constantly.

Aside from the projects mentioned the Federation sponsors Opera, particularly in English, Orchestra, Chamber Music, Madrigal Music, Music in Religious Education, Music in Settlement Schools, Library Music Extension, Fellowships and Memorials for American Composers, American Folk Music Research, Music Subsidization and many other projects that make for cultural advancement.

Further Accomplishment

Mrs. Kelley brought the many activities of the Federation to greater heights of accomplishment. Young Artists' Contests and Composers' Contests were carried on with greatly increased enthusiasm. A Department of Religious Education supplanted the Church Music Committee. Music in the Home, National Music Week, Civic Music, Radio Music and Motion Picture Music committees were appointed. A Church Music Bulletin and a Junior Music Bulletin were published. A State Speakers' Bureau was established and State Choral contests arranged. The State and District Presidents' Council was organized, thus making possible a closer union of state and national workers. A MacDowell

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HISTORICAL HIGHLIGHTS SHOW FEDERATION GAINS

(Continued from page 7)

Crusade intensified the interest of children in the MacDowell Colony and added some thousands of dollars to the Colony Endowment Fund.

The Past Four Years

The career of Ruth Haller Ottaway as president dating from the Boston Biennial, June, 1929, has embraced four years of unprecedented achievement. Despite economic distress and consequent difficulties caused by the general financial depression, the work of the Federation was synchronized, intensified, and extended. To meet the great physical and spiritual need, the Federation co-operated with President Hoover in Musicians' Benefit Concerts; one hundred fifty State Choral Festivals in connection with State Federation Conventions were forwarded in the four years; amateur ensembles of many combinations of voices and instruments were formed in a campaign against exhibitionism and commercialism and for performance of music for the pleasure and value of the experience.

Through the instance of the Federation a special committee on College Music was appointed by the Association of American Colleges and a sum devoted by the Carnegie Corporation to a survey of college music courses and conditions with special reference to the esthetic appreciation of all students.

Serious study by clubs has been forwarded through national program activities covering Art Song, Chamber Music, foreign contemporary composers, the symphony, with special emphasis upon American music as the official course of study. Our American Music by John Tasker Howard was added to the six books written for the Federation by eminent authorities covering six years of study and programs.

The Federation has played a large part in the MacDowell Colony twenty-fifth anniversary celebration, in MacDowell programs and contributions of clubs in many states.

A Tribute to Thomas Alva Edison was published in pamphlet form signaling his invaluable contribution of the phonograph to musical history and education.

Affiliation with Broadcasters

The affiliation with Columbia and National Broadcasting Company networks brought about radio programs of more than three hundred American compositions by one hundred American composers, performed by more than fifty American artists. The slogan, "An American group on every program, and major American works performed," has resulted in a minimum of two hundred fifty thousand performances yearly of American compositions. The culmination of this movement in the National Biennial Convention and American Music Festival in Minneapolis is epitomized in five all-American programs.

The consolidation of the three magazines—Official Bulletin, Music in Religious Education, and Junior Magazine—has given added emphasis to all branches of the work. Also it has made possible increased circulation and widespread reading of most helpful articles prepared by musicians of note.

Century of Progress Plans

Affiliation with the National Council of Women has awakened great interest in The Century of Progress World's Fair, and Federation directorship of the music committee at the meeting of the International Council of Women in Chi-



Hostetler
Mrs. John F. Lyons, Former National President, During Whose Administration Several Important Departments Were Established

cago, July 16 to 22. Saturday, July 22, marks an International Music Conference in connection with this meeting with Mrs. Ottaway as executive chairman, and Rudolph Ganz, Frederick Stock, and John Alden Carpenter as directors of the Music Round Tables to feature discussions upon vital international musical subjects.

The National Board Meeting in New York, April, 1930, at which fifteen national organizations doing work related to music were represented typifies the effort in this administration to avoid duplication and to forward intelligent cooperation in national music projects.

With Schubert Memorial

Because too many young artists were being turned out into a cold world and too little was being done for them, a coalition was formed between the National Federation Young Artists' Contests and Schubert Memorial, Incorporated, Ossip Gabrilowitsch, president; Olga Samaroff, secretary; Mrs. Ernest Hutcheson, executive chairman. The requirements in the Young Artists' Contests were made more severe while the Student Musicians' and Junior Contests were forwarded drawing the attention of the public to music study and state talent.

Among the judges for the National Finals of the Young Artists' Contests at Minneapolis are: Lawrence Tibbett, Albert Spalding, Frederick Stock, Eugene Ormandy, Ernest Schelling, Rudolph Ganz, and A. Walter Kramer. One hundred eighty contestants have won in states or districts. Fifty entrants have been selected to proceed to the finals.

Engagements by clubs of Young Artist Winners has been urged for next year. To that end, club chairmen of concerts will listen to the Young Artists' Contests finals in a National Broadcasting Company broadcast, Wednesday night, May 24, 9:30 to 10:30, central standard time, WEA, key station, KSTP, local station. One hundred musical leaders throughout the country will act as radio audition judges.

That men's groups are becoming more interested in the work of the Federation is evident from the fact that a massed chorus of eight hundred men and ten special men's groups will perform at this convention.

A Glorious Adventure

Cooperation with other national or-



Mrs. Edgar Stillman Kelley, in Whose Regime as National President Great Progress Was Made

ganizations in an effort to secure intelligent cuts in appropriations for public education and the retention of music in the schools in this critical period overfilled with enforced leisure is a major interest.

Salvaging young musical talent after graduation from schools by formation of various types of music groups is ac-



Gysin Studio

Mrs. Frank A. Seiberling, a Past National President, Has Been Instrumental in Establishing a National Course of Study for Adults

cepted as a vital and definite project.

Formation of district opera, orchestra, and choral festivals and use of local talent is bringing tangible results.

Maintenance of concert series, and added engagements for idle artists is a national emphasis which has been carried out by hundreds of clubs.

Thirty-five years of constant effort toward an ideal is the story of the National Federation of Music Clubs, thirty-five fruitful years that in retrospect eliminate every sacrifice and every trial, and remind one only of a glorious adventure.

Thousands Meet as Biennial Opens

(Continued from page 3)

The opening concert on the afternoon of May 21, in Cyrus Northrop Memorial Auditorium, was given by the Minneapolis Symphony, Eugene Ormandy, conductor, with John Erskine, pianist, as soloist. The program included the Bach Chaconne transcribed by A. Walter Kramer, and works by Brahms and Schelling. Mr. Erskine played the MacDowell D Minor Concerto.

Outstanding Concerts

Among the starred events of the week will be a concert by the orchestra with Harold Bauer, Olga Samaroff, and Rudolph Ganz in Bach's Concerto for three pianos; a concert by the St. Olaf Lutheran Choir of Northfield; a concert by the Cecilian Singers of Minneapolis with Florence Macbeth as soloist; a program by the Jacques Gordon String Quartet and Harold Bauer. There will be concerts by the Apollo Club, the Orpheus Club of St. Paul, the Milwaukee Lyric Male Chorus, and the Odin Club, a chamber music festival, an American folk music program, and dozens of concerts by choral and instrumental groups.

Some fifteen instrumental and twenty-five choral ensembles are on the program, selected from hundreds of such groups all over the country who asked to appear. The Young Artists Contest, which will bring cash prizes and promises of engagements to the winners, will be conducted this week with a nation-wide broadcast of the finals of the contest scheduled for

Wednesday night.

The Twin City Civic Opera Company will repeat its performance of *Rigoletto*, presenting it on the afternoon of May 22. The University of Minnesota Chorus will present *Madama Butterfly* on May 27, the last day of the convention.

Twenty-five hundred musicians in all are expected to take part on the programs while 3,000 delegates from the music clubs of America attend. The convention sessions will provide discussions of every phase of music in America with leading musicians of the country scheduled as speakers. The Federation banquet Tuesday evening will be one of the most interesting of such meetings, and will include an address by John Erskine on *What Next to Make America Musical*.

(More detailed programs of the Biennial will be found on pages 64 and 65.)

Minneapolis Symphony Has Mrs. Carpenter as Admired Soloist

MINNEAPOLIS, May 20.—The Easter program given by the Minneapolis Symphony Orchestra under the baton of Eugene Ormandy had Jean Vincent Carpenter as the admired contralto soloist. In the arias, *O, Don Fatale* from Verdi's *Don Carlos* and in *Mon Coeur s'Ouvre à Ta Voix* from *Samson et Dalila*, Mrs. Carpenter's rich and colorful voice was heard to excellent advantage. She interpreted these works with authority and true musicianship, her resonant tones and fine sense of style bringing out their full beauties, and was rewarded with spontaneous applause.

LAWRENCE TIBBETT:

Impressions of
A Great Artist's Life

At Work



David Berns

At Play



M.G.M.

At Home



David Berns



Fabien Sevitzky Returns



Fabien Sevitzky, Founder of the Philadelphia String Simphonietta, Conducted Symphonic Programs in Berlin and Paris

Fabien Sevitzky, founder and conductor of the Philadelphia String Simphonietta, has returned from a visit to Europe, where he appeared as guest conductor of leading symphony orchestras.

In Berlin he led two concerts of the

Philharmonic Orchestra. One was a Beethoven program which included the Seventh Symphony and the participation of Frederic Lamond as piano soloist. The other was a miscellaneous program containing two American compositions, Dubensky's Fugue for violins and Sinfonietta by Edward Burlingame Hill, both works being well received.

Paris programs consisted of Tchaikovsky's Fifth Symphony and music by Mozart and Brahms. On each occasion Mr. Sevitzky was received with exceptional enthusiasm.

Eugene Goossens Sails

Eugene Goossens, conductor of the Cincinnati Symphony, accompanied by Mrs. Goossens sailed on the Berengaria on Wednesday, May 17, for a summer abroad. After a month in London, he and his wife will go to their cottage in Devonshire. Mr. Goossens has almost completed the orchestral score of his opera, Don Juan, to Arnold Bennett's libretto. The opera will be published in the Fall. Arrangements have not yet been completed for its premiere.

Mr. Goossens arrived in New York shortly before sailing after putting to his credit his second May Festival in Cincinnati, which was, like the 1931 festival, a brilliant success. He spoke enthusiastically of the work of the chorus, which he feels is one of the greatest organizations of its kind in the world.

Mason Protests Misunderstanding on Jingoism

To the Editor of MUSICAL AMERICA.
Dear Sir:

I am distressed to find that certain statements in my book, Tune In, America, are being misinterpreted as anti-Jewish propaganda, and even as friendly to jingoism and Hitlerian nationalism. This is a misconception of my attempted analysis of our American situation, so disastrous to any service it might possibly render to what is really valuable in our music, that I venture to ask a little of your space to try to clear it up.

What I feel that American music owes to our Jewish fellow-artists I had hoped I made clear by the following passage in my book (Tune In, America, page 43): "If Stock, and Sokoloff, and Gabrilowitsch, and Stokowski, not to speak of other conductors like Koussevitzky, Reiner, Verbrugghen, and others not represented in our present lists had thought that none of our American music was worth giving a chance, there would be little of it worthy of notice today. These men took instead a positive attitude; they had the will to believe, and so helped to create that in which they believed."

So I wrote; and it will be noted that the majority of these men to whom we owe so much are Jews. In these days when men like Bruno Walter, not only a great musician but a man of broadly humane culture, and incidentally an open-minded and powerful friend to American music, are being hounded by narrow nationalistic hatred in Germany, it is important that all American musicians, and especially those of us who are not ourselves Jews, should proclaim our solidarity with our Jewish brothers in no uncertain terms, and make it unmistakably clear that we consider them an indispensable part of our musical culture.

As my conception of the desirable relation between nationalism and internationalism in musical art has also been misunderstood, and as this is a matter as important to enlightened public

opinion as it is elusive and difficult to formulate justly, let me quote another passage from the same book, page 195—one of many I might cite in which I have deplored chauvinistic attitudes in art: "With our great material power, our wealth, our vast size, we have plenty of temptation to spread-eagleism, to the bumptious variety of patriotism that expresses itself in the chauvinist and the jingo. But 'patriotism' of that egotistic, self-seeking sort is not to be confused with the Emersonian self-reliance in which we have been finding the root of originality. True it is, music cannot be vitally international unless it has begun by being sincerely national. Merely eclectic cosmopolitanism . . . is still-born, never comes alive at all. But on the other hand jingo music, such as we hear in the perorations of patriotic overtures, never grows up. It is to be hoped that our American music, after its timid, repressed childhood, may have first a lusty youth and then a kind, generous, intelligent maturity."

In conclusion, let me add that we should never have had an American music at all, whether childish or mature, without the assistance of our Jewish friends and co-workers. It is therefore quite as important to our honesty as to their welfare that we should extend to them the hand of brotherhood and grateful fellowship in their present troubles. This is a time when the whole art-loving world must unite against the intolerance, the brutal egotism, that wherever they appear threaten the very life of art.

DANIEL GREGORY MASON
New York, May 16, 1933.

Hanson, Molinari and Gabrilowitsch to Lead at San Mateo

SAN FRANCISCO, May 20.—Dr. Howard Hanson, Bernardino Molinari and Ossip Gabrilowitsch will conduct at the series of four symphony concerts to be given for the San Mateo Philharmonic Society in Hillsborough's Woodland Theatre in July. M. M. F.

American Composers Whose Works Are Being Played at the Biennial

- Avery, Stanley R.
Magnificat, Little Symphony No. 1
Bornschein, Franz C.
The Vision of Sir Launfal
Bartlett, Homer N.
Robert of Lincoln
Bassett, Kathryn Wells
Take Joy Home
Beach, Mrs. H. H. A.
The Year's at the Spring
Becker, John J.
Concerto Arabesque
Bergen, Alfred Hiles
A Ballad of The Trees and the Master
Buchanan, Annabel Morris
Come all Ye Fair and Tender Ladies
Buck, Dudley
Festival Hymn, Cantata, The Legend of Don Munio
Bullard, Frederic Field
Beam from Yonder Star
Burleigh, Cecil
I Heard the Trailing Garments of the Night
Burleigh, H. T.
Were You There? (Negro Spiritual)
Cadman, Charles Wakefield
Thunderbird Suite, Out of Main Street, Little Papoose, Welcome, Sweet Wind
Cain, Noble
It's Me, O Lord, Swing Low, Sweet Chariot, Go Down Moses, Chillun, Come on Home, Arrangements
Carpenter, John Alden
Quartet for Strings
Christiansen, F. Melius
Celestial Spring, Creator of Beauty, Lost in the Night, (Finnish. arr.), All My Heart This Night Rejoices, arr., Clap Your Hands, Beautiful Saviour, arr., Beautiful Saviour (Crusader's Hymn. arr.), So Soberly (Norwegian arr.), Wake, Awake, Nicolai-Christiansen, Welcome, Praise to the Lord, In Heaven Above
Clark, Graydon R.
Lord, Bring That Sinner Home, Angelus (written for and dedicated to the Federation), Sanctus, Mass in B Minor, Bach, arr.
Clokey, Joseph W.
He's Gone Away (Southern Mountain Song)
Coleman
Patter, Patter (Rock of Liberty)
Cowell, Henry
Polyphonic
Crosby, Jane
Sleeping Beauty Suite for Piano
Curran, Pearl
Rain
Daniels, Mabel
A June Rhapsody, Exultate Deo
De Graff
Message to Spring
De Lamar, Eric
O Thou Eternal One
Dett, R. Nathaniel
Listen to the Lambs
Dickinson, Clarence
Hallowed Be Thy Name, Halleluia—Music When Soft Voices Die
Dzubay, Peter
Nocturne, March of the Druids
Edwards, Clara
Awake, Beloved
Enders, Harvey
The Old Crows
Engel, Carl
Triptych for Violin and Piano
Eppert, Carl
Fog Bell
Gaines, Samuel R.
The Seasons, The Seraphic Song (Choral Paraphrase of Rubinstein's Rêve Angelique)
Gaul, Harvey
Alleluia, Christ Is Risen, Kopyloff-Gaul, Our Good Cause
Gershwin, George
Rhapsody in Blue
Grainger, Percy
Country Gardens
Griffes, Charles T.
The White Peacock
Hadley, Henry
Ballet of the Flowers, May Day Dance
Hahn, Carl
The Green Cathedral
Hall, Frederick
Swing Low Sweet Chariot
Harris, Victor
The Rocket
Hochstein, David
Minuet
Herbert, Victor
American Fantasy
Huhn, Bruno
Invictus
Ives, Charles
In the Night, from Theatre Set
James, Dorothy
Symphonic Fragments
Johnson, Willis
Among the Pines, Wild Flowers, The Mirrored Waters
Jones, David Hugh
God is a Spirit
Kountz, Richard
The Sleigh
Kramer, A. Walter
In Elizabethan Days, Chaconne, Bach, freely transcribed for orchestra
Lachmund, Ernest
Romance, for String Quartet, Legend, for String Quartet and Piano
La Forge, Frank
Hills
Lefebvre, Channing
Battle Chant of the Janissaries
Lester, William
Soon I'm Goin' Home
Logan, Frederick Knight
Pale Moon, Lift Thine Eyes
Lutkin, P. T.
Hymn: To Thee, Our God, Creator, Friend
Luvass, Martin
Hardanger Bridal Party, Kjerulf-Luvass
MacDowell, Edward
Concerto No. 2, D minor, op. 23, Slumber Song, Dance of the Gnomes
Macklin, C. B.
The Lord Is My Shepherd, Under the Greenwood Tree, Three Elizabethan Lyrics, O Mistress Mine, Maypole Dance, for Strings and Piano, Idle Wishes, The Lord's Prayer, Jean, Hark, a Thrilling Note
Manney, Charles Fonteyn
Czech-Slovakian Dance Song
Manning, Kathleen
In the Luxembourg Gardens, The Lamp Lighter
Mason, Daniel Gregory
String Quartet, based on "Fanny Blair"
McMillan, Malcolm
The Ballad of Stenka Razin
O'Hara, Geoffrey
The Wreck of the Julie Plante
Powell, John
From a Beloved Past
Protheroe, Daniel
Laudamus, Owen-Protheroe, The Night of a Star
Riegger, Wallingford
Scherzo, Study in Sonority for Violins
Roberts, George
Oasis
Rufty, Hilton
Trio; Suite in A (in folk style)
Ruggles, Carl
Lilacs, from Men and Mountains
Salzedo, Carlos
Zephyrs
Schelling, Ernest
A Victory Ball
Schneewind, Ruth
Shadows, Moonlight, Rain, Cathedral Isles
Sowerby, Leo
Rhapsody for Chamber Orchestra
Stickles, William
Night Was Made for Loveliness and Prayer
Strickland, Lily
My Lover Is a Fisherman
Stringfield, Lamar
Cripple Creek (Southern Mountain Suite)
Tripp, Ruth
Unsung
Whithorne, Emerson
Quintet for Piano and Strings
Youngdahl, Carl R.
O Holy Lord
Manna-Zucca
I Love Life



DEAR MUSICAL AMERICA:

Hats off again to that magnificent artist, Lawrence Tibbett! When I read in your last issue about his recent triumph in Chicago in Louis Gruenberg's *The Emperor Jones*, I was just as proud as a peacock. The Gruenberg setting of Eugene O'Neill's famous play did have a remarkable success in New York at the Metropolitan, to be sure. But I was not so certain that Chicago would take it to its heart. For Chicago has a way of reversing New York's judgment, just as New York has often disapproved of a work that Chicago has praised.

The Auditorium, Chicago's old home of opera, was crowded on both evenings when the opera was given and enthusiasm ran high.

Do you realize what an undertaking it was to give a taxing work like *The Emperor Jones*? Many would have held it impossible. But it came off happily and so the Metropolitan's American opera for this year had the distinction of being given, not only in New York and Baltimore, but also in Chicago during its first season.

Tibbett gave two more telling, inspired performances of the "emperor." He has developed the role greatly since the premiere, though even then it was one of the most remarkable impersonations of the local operatic stage.

And now . . . Not only did the American baritone sing the title role in the Gruenberg opera in those performances, but he also sang Tonio in *Pagliacci* the same evening. Do you know what that means? To sing the leading role in Leoncavallo's familiar opera, with its many opportunities for the baritone to shine in his top range, and then be fresh enough to carry the burden of singing and acting *The Emperor Jones* right after is one of the most stupendous undertakings that one can think of. It shows what superb control Tibbett has of his voice and what a master he is of his entire artistic equipment. I know of no one else on the Metropolitan stage who could do it. Do you?

One of my imps, who was in Washington recently has come to me with some things that I think I ought to pass on to you. First of all, he says he asked many "in the know" and all agreed that Hans Kindler has done a remarkably fine piece of work with the National Symphony Orchestra. They say that, although his material is only so-so, he has accomplished wonders

with it and that his performances give real artistic pleasure. Good news! I say.

Now, I see that the magnetic young conductor has been engaged by the powers that be (did I hear any one murmur, Mrs. Minnie Guggenheimer?) to conduct for a week at the Lewisohn Stadium in New York this summer. I am eager to observe what he will do with the New York Philharmonic-Symphony in those concerts.

That same imp writes me that he didn't think your ed.'s list of "among those present" at the Coolidge Festival was complete. Who said it was? He supplied the names of Kurt Hetzel and his charming wife, of Henriette Bagger, the Danish mezzo-soprano, who sang several recitals in New York during the last two seasons and is now living in Washington, and of Gretchen F. Dick, of New York, writer and public relations counsel for musical artists. I am glad to add their names here.

* * *

Do you remember Ernst Kunwald, for a number of years conductor of the Cincinnati Symphony Orchestra? A splendid conductor, too. A letter from him received in New York recently tells that with the disbanding of the Berlin Symphony Orchestra, of which he has been conductor, he is leaving the German capital to take up his residence in his native city, Vienna.

Dr. Kunwald is not a German, but an Austrian. He will, in the *gemütlich* Austrian fashion, doubtless enjoy living in *Wien, die Kaiserstadt*, in an atmosphere probably far more congenial to him, much more than where he has been living. Only a few months ago Dr. Kunwald had a noteworthy success in an all-Beethoven program with his orchestra in Berlin.

* * *

A grateful tribute to a living musician was sent to a number of music editors recently by the former concertmaster of the Chicago Symphony Orchestra, Harry Weisbach. Mr. Weisbach, who retired some years ago from music, wrote of Arnold Volpe, the conductor, and pointed out that it was this Russian musician who thirty years ago organized the Young Men's Symphony Orchestra, which was, I imagine, the first training school orchestra in our land.

Mr. Volpe led this organization for seventeen years and developed it to a point of great efficiency. A banker, the late Alfred Lincoln Seligman, was the financial backer of the orchestra and was also its first 'cellist. After Mr. Seligman's death Mr. Volpe resigned.

Mr. Weisbach also told in his letter of the Volpe Symphony Orchestra, an orchestra of young professionals, which Mr. Volpe led from 1903 for ten years. Many of the members of these two orchestras, one a professional, the other an amateur body, have since won places of honor in the world of music, some as leading members of symphonic orchestras, others as conductors, others as journalists. All received their orchestral training at the hands of Arnold Volpe, whose earnestness and sincerity as a musician can never be questioned.

He it was, too, who founded the Stadium Concerts in New York and conducted them successfully for the first two years beginning in 1918. Congratulations, Mr. Volpe, on the thirtieth anniversary of the founding of the Young Men's Symphony Orchestra, the prototype of all other orchestras with similar functions, with this difference: you never undertook with young players works beyond their capacity. It would be well for those who conduct orchestras of this kind to bear that in mind!

With Pen and Pencil



Mephisto Would Like to Chide the Cartoonist for Making It Seem That Ernest Hutcherson Plays the Piano with Only Two Fingers. Mephisto — and Everybody Else — Knows Better. Mr. Hutcherson is One of the Speakers at the Federation Biennial in Minneapolis This Week

I understand that your Paris correspondent, Gilbert Chase, has taken exception to my squib in regard to his article on the influence of Wagner upon French literature of his day. The trouble, mild though it was, arose over my statement that I could not agree that the symbolist movement in literature is directly due to Wagner.

Mr. Chase quite rightly denies making any such categorical statement. What he did say was: "It was through the medium of the concert hall, too, that the Wagnerian influence spread to the realm of literature. The establishment of the symphonic concerts in Paris and the importation of Wagner's music coincided with the rise of a new school of French poetry known as the Symbolist Movement." At the end of his paragraph he says, "the influence of Wagner was deep and ineffaceable."

I detest misquoting people. Lots of the trouble in this world comes from this vice. But I did not quote Mr. Chase. I merely stated what I had understood to be the gist of his paragraph. If I was wrong, I offer him my warmest apology.

* * *

I seem to be getting it hot and heavy and from all sides! The anonymous gentleman who writes under the pseudonym, *La Main Gauche*, in the admirable British publication, *Musical Opinion*, pours out the seven vials of wrath upon me because I took exception to the statement made by another British critic, your correspondent, that the wit of W. S. Gilbert was "heavy-footed."

It's nice to have so much notice taken of one, even to the extent of having one's opinions called "an extra-sorrowful specimen of music criticism" which *La Main Gauche* says makes him feel "more inclined to act the Samaritan than the Levite." I wonder if *La Main Gauche* does not mean, rather, the Pharisee?

However, it is difficult for anyone to prove a case when only bits here and there can be quoted. *La Main Gauche* assumes that "Mephisto and other Americans" are unfamiliar with *The Martyr of Antioch*, *The Prodigal Son*, *The Golden Legend*, *Ivanhoe* and other works of Sullivan. As a matter of fact,

Mephisto is pretty familiar with all these scores. He also knows *Onward, Christian Soldiers*, which *La Main Gauche* mentions to support his theory of the superiority of Sullivan as a composer.

As a matter of fact, while Sullivan's tune to *Onward, Christian Soldiers* is a very stirring one, it can scarcely be called "good" music. I notice, incidentally, also, that my critic is silent on the subject of *The Lost Chord* (which I happen to admire very much in spite of its drawing-room-ballad-y character).

There is an old adage about an old woman who said "Everybody to his taste" as she kissed her cow. *La Main Gauche* does not think I proved my point. I do not think he proved his. But I have no hard feelings. If he enjoys thinking Sullivan was a great composer, I'm willing he should, but I think he's real mean not to let me retain my opinion that Gilbert, as a humorist, ranks higher in his field than Sullivan does in his. Selah!

* * *

I read in a Pacific Coast magazine that Fritz Kreisler is quoted as saying that he regards his concert playing as his practice and that he never practices in the ordinary sense of the word.

Personally, I think that eminent artists should refrain from making statements like this, if Kreisler ever did make it. It's hard enough, goodness knows, to get pupils to practice, anyway, and when they have a dictum like this from one of the great ones of the earth, their reaction is apt to be: "If they, why not I?"

I remember well when I was a conservatory student being told by Melba, whom I had the terrifying and delightful honor of sitting next to at supper, that she never did any systematic practice. I fancy Nellie was shooting with a long bow, or it may be that she regarded the grilling that old Mathilde Marchesi put her through, as enough to last for a lifetime! surmises your

Mephisto

BACH DEVOTEES AGAIN FLOCK TO BETHLEHEM

Performance of B Minor Mass Is Memorial to Late Dr. Wolle, Replacing Festival Assemblies of Other Years—Bruce Carey Conducts—Choir Maintains High Level for Which It Is Noted—Jeannette Vreeland, Rose Bampton, Dan Gridley, and Charles Trowbridge Tittman are Admired Soloists—History of Association Is Impressive

By MILES KASTENDIECK

WAGNER and Bayreuth; Mozart and Salzburg; Bach and Bethlehem, Pennsylvania; these are associations familiar to countless music lovers. For years now with the approach of May, musical America has focused its attention on Bethlehem where the annual Bach festivals were conducted under the inspiration of Dr. J. Fred Wolle. The association of Bach and Bethlehem was his great achievement.

But the genius who presided over these festivals died on Jan. 12. It had been announced previously that there would be no festival this year because of Dr. Wolle's illness. With the fatal termination of that illness, however, the decision was changed. On May 13, the great B Minor Mass was sung again in Bethlehem for the twenty-sixth time. On this occasion, the performance was not part of a festival program but a memorial service for the man who may be considered above all others as the one responsible for first making the people of the United States Bach conscious.

So again the Bethlehem pilgrims, as the devoted Bach followers are wont to be called, gathered within and without the walls of the ivy-covered Packer Memorial Church on the campus of Lehigh University, summoned by the traditional choral announcements of the Moravian Trombone Choir. Together with the 240 members of the choir, these pilgrims, from over fifteen states and 117 cities and towns, paid the most fitting tribute to the memory of the great Bach interpreter. Impressive beyond description was the reverent sincerity of the choir's performance mingled with the solemn stillness of the audience's enraptured attention. And in special recognition of the occasion, the favorite hymn of Dr. Wolle, World Farewell, was inserted toward the end of the Credo after the Et Resurrexit.

Audience Is Satisfied

Of the performance of the mass, it may be said that those who came in a skeptical frame of mind, remained to express their great satisfaction. Bruce Carey, head of the vocal department of Girard College and conductor of the Mendelssohn Club of Philadelphia, was guest conductor. He scored a personal triumph in so enlisting the confidence and *esprit de corps* of the choir that it maintained the high level of performance for which it is famous. He imparted a new virility to the music. Greater spiritual insight and dramatic realization will doubtless develop with future performances should he be engaged as permanent director as many believe probable. Yet seldom has the *Qui Tollis Peccata*, the *Crucifixus*, or the *Dona Nobis Pacem* been sung more

Scenes at the Bach Memorial Performance



Soloists at the Recent Bach Performance, Left to Right: Charles Trowbridge Tittman, Bass; Rose Bampton, Contralto; Bruce Carey, Conductor; Dan Gridley, Tenor, and Jeannette Vreeland, Soprano

beautifully. The Wolle tradition of presentation was carried out: the Kyrie and Gloria sung in the early afternoon session; the Credo, Sanctus, and Agnus Dei in the late afternoon.

The soloists of the day were, with one exception, new to audiences hearing the mass at Bethlehem. They were: Jeannette Vreeland, soprano, who made her first appearance this year; Rose Bampton, contralto, who with Dan Gridley, tenor, had sung for the first



The Host of Music Lovers Who Assembled at the Packer Memorial Chapel on the Campus of Lehigh University, for the Performance of Bach's B Minor Mass in 1933

time at the Friday sessions of the festival last year and also participated in the New York Oratorio Society's performance of the mass on May 2; and Charles Trowbridge Tittman, bass, the veteran soloist of many festivals.

All sang effectively. Miss Vreeland and Miss Bampton scored in their duet in the *Christe Eleison*. Miss Bampton's singing of the *Qui Sedes* was praiseworthy. It was, however, in the *Agnus Dei* that she was truly magnificent. To the Benedictus, Mr. Gridley imparted an important manufacturing city. In recent times, it has blossomed in full glory in the Bach Choir which commands the highest tributes.

Dr. Wolle founded the Bethlehem Bach Choir in 1900. It was the outgrowth of an earlier organization known as the Bethlehem Choral Union

which devoted itself to singing the choral works of Handel, Haydn, and Mendelssohn. He was eighteen when, under his own initiative, he first formulated the plans for this organization. In June of 1888, the Choral Union gave the first performance in America of Bach's *St. John Passion*. The young conductor had recently been in Germany where he became fired with an enthusiasm for Bach's music.

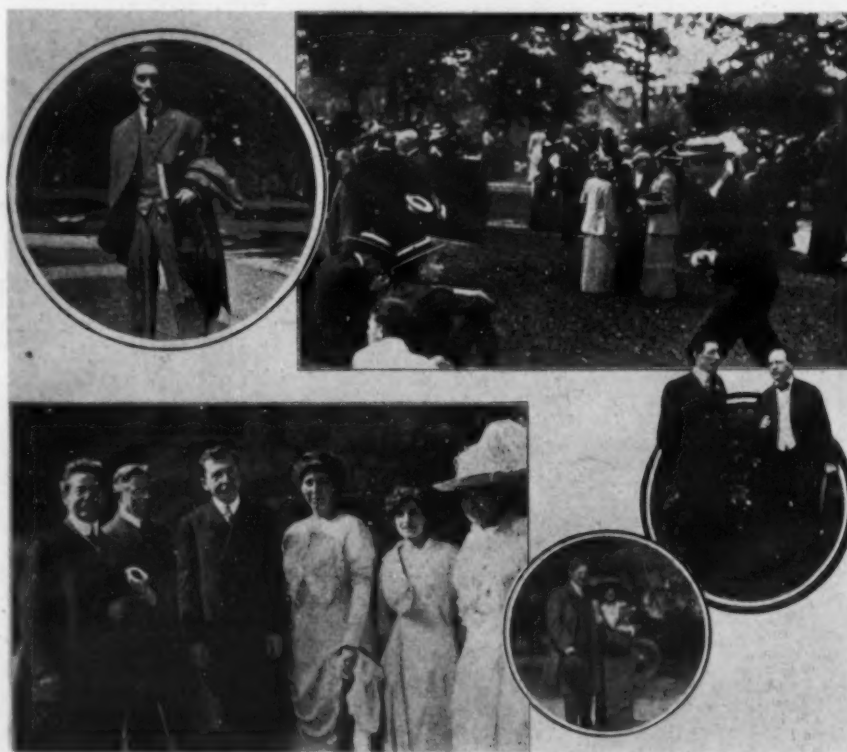
Four years later, the Union presented beauty and eloquence notable for its good taste. Mr. Tittman acquitted himself well in his two solos. The orchestra, recruited from the ranks of the Philadelphia Orchestra, performed characteristically. T. Edgar Shields occupied his customary place at the organ.

Because this memorial service fittingly concludes what many hundred people hope is only one phase in the association of Bach and Bethlehem, it is proper to review hastily the evolution of the Bach festivals. The story is one of humble origin and gradual development. From its earliest days as a Moravian town of the Pre-Revolutionary period, Bethlehem has always been musical. That characteristic has prevailed throughout the years of its growth as the *St. Matthew Passion*. It then groomed itself for the B Minor Mass. But this was too much for it with its limited resources, and the organization passed out of existence. Undeterred by this turn of events, Dr. Wolle gave the Christmas Oratorio in the Moravian Church in 1894. Then in 1898, some eighty singers approached him with the proposition of undertaking the mass. With the realization of his dream almost at hand, Dr. Wolle launched into intensive preparations for building up the organization now known as the famous Bethlehem Bach Choir.

On March 27, 1900, the B Minor Mass was given after fourteen months of rehearsing in the old Moravian Church on the 150th anniversary of Bach's death. It was the occasion of the first of the Bach Festivals. Encouraged by the success of this venture the director planned a three-day festival for the following year with the Christmas Oratorio, the *St. Matthew Passion*, and the B Minor Mass as the substantial works on the program. To this the New York critics, among them, W. J. Henderson, then on the *Times*, and H. E. Krehbiel of the *Tribune*, were invited. In the course of his review, Mr. Henderson remarked that "three days

(Continued on page 26)

The Bach Festival Two Decades Ago



Seen at the Bach Festival Twenty Years Ago. Above, in the Circular Picture, Is Horatio Connell, Bass; At His Right, Pilgrims Photographed in an Intermission. The Group Below Shows, from the Left: Louis Koemmenich, William B. Tuthill, Dr. J. Fred Wolle, Founder of the Festivals, Margaret Adsit Barrell, Grace Kerns and Florence Mulford Hunt. Nicholas Dauty, Tenor, and Grace Kerns, Soprano, are Shown in the Lower Circle at the Right. Those in the Upper Circle are T. Edgar Shields, Organist, and the Late W. H. Humiston. This Performance Was Reviewed by the Present Editor of MUSICAL AMERICA, Then a Reporter

YOUTH AND MUSIC JOIN IN A GREAT EXPERIMENT

National Music Camp to Open Sixth Season with High Aims—Maddy and Giddings Direct Destinies of Project—"Music Study Must Be a Thrilling Adventure," They Say—Notable Guests Will Attend

By KARL DETZER

ON the shores of a blue lake in the woodlands of northern Michigan one of the most interesting experiments in the history of American music is being worked out. There, early in July, the National Music Camp will open its sixth season.

Three hundred outstanding music students from the high schools of thirty states, the music supervisors from 150 towns and cities, and scores of the nation's most famous teachers, conductors, soloists and composers will meet there for eight weeks of intensive study.

The straggling, unpainted hamlet of Interlochen, sixteen miles west of Traverse City, and a mile from the camp, for two months will become a great music capital of America. In its single street will be seen such musical personages as Carl Busch, Percy Grainger, Edgar Stillman-Kelley, Earl Moore, Howard Hanson, Henri Verbrugghen, John Finley Williamson, Ossip Gabrilowitsch, Leo Sowerby, Vladimir Bakaleinikoff, Edwin Franko Goldman, and scores of others.

From its great natural bowl, deep in the forest, which seats ten thousand listeners at a concert, a national radio hook-up will carry its Sunday evening programs from coast-to-coast. Pupils will study under an eminent faculty, which contains such teachers as Emil and Walter Heermann and Andraud and Stolarvsky, all of the Cincinnati Symphony; Bladet, Cunningham and Williams of the Minneapolis Symphony; Mourek of the Chicago Symphony; Ruta of Cleveland, Greene, former assistant concertmaster at the Metropolitan, A.A. Harding, director of bands at Illinois University, and Henri LeRoy, former solo clarinetist of the well-dressed Guard Republican Band, of Paris—these and two dozen others of equal rank.

To Appear at World's Fair

When the summer season is over the entire camp, conductors, directors, teachers, supervisors, counsellors and students will appear for three days at the Chicago Century of Progress Exposition, as the principal musical attraction. And in Chicago they will play the first performances of at least five new compositions, which are now being written especially for the occasion by Edgar Stillman-Kelley, Charles Sanford Skilton, Carl Busch, Leo Sowerby and Edwin Franko Goldman.

The presiding genius at the camp is Dr. Joseph E. Maddy, professor of music at the University of Michigan. He originated the idea of this great, non-profit outdoor school, and he has been very ably assisted since its inception by Thaddeus P. Giddings, supervisor of music in the Minneapolis schools, and well-known author of textbooks for beginners.

Maddy and Giddings—that team is responsible for much of the success of Interlochen camp, for the bold experimentation that is practised there, for the reckless casting out of ancient and outworn theories, and for the idea on which the camp is founded: that music



Spencer & Wyckoff
A Girls' Cottage Group at the National Music Camp

study, above all else, must be a thrilling adventure.

They, with Concertmaster John Minnema, first induced prominent musical personalities of America to go to Interlochen, and having got them there, proved to them the immense value of the enterprise. The first of these, and without doubt the most beloved by the students, was the late John Philip Sousa, who once each year spent a week at the camp—"Sousa Week" it was called—and conducted band and orchestra in his own compositions. One of his last marches, Northern Pines, he dedicated to Dr. Maddy, and presented to the camp, and the royalties now are paying Sousa scholarships.

The boys and girls this summer will find that all the work at Interlochen is not done in the classroom. Those who wish to cut expenses may not only sing for their suppers, but work for them as well. There are sixty-eight buildings on the grounds, ranging in size from Dr. Giddings's snug little studio to the big Interlochen hotel on the lake shore, operated by the camp, where 200 transient guests can be entertained at once. Each of these buildings will receive a coat of paint, and the youngsters will wield the brushes.

Also, there are roads to be built and thickets to be cleared in 300 acres of pine forests, tennis courts and motor-boat docks and fences and parking grounds to be built. There will be plenty of work to be done by student



Dr. Joseph E. Maddy, Presiding Genius of the National Music Camp at Interlochen

help in hotel, cafeteria, mess halls, and camp buildings.

Each boy and girl will be permitted to work out half of his or her tuition and expenses. The cost to the pupil is \$300 for the season, and this covers tuition, private lessons, board, lodging, three outfits of uniforms, use of instruments and library, use of athletic equipment, medical care, and camp amusements. Only laundry and "spending money" are not included.

Under this "share the work" scheme any ambitious young musician can

spend the summer at Interlochen for half the regular cost.

The boys live in one camp, the girls in another, half a mile away, and only at classes and at closely supervised entertainments do they meet.

Instruction is divided into three major and many minor subjects. The majors are band and orchestra, with fourteen hours a week each, and choir with eleven hours. Each pupil has the choice of one to three majors and a number of minors. These latter average five hours each, a week, and include beginning and advanced harmony, composition, conducting, orchestration, harp and piano classes, drum classes and music literature.

Extra-Musical Activities

Numbered among the extra-musical activities are various ensembles, quartets, and groups, and an accompanying class. The recreational activities consist of swimming, paddling, boating, sailing, tennis, archery, soccer, volley ball and hiking.

The band makes one public appearance, "on the march," when it heads the Michigan Cherry Festival parade in Traverse City, and plays a lawn concert for the governor of the state and other dignitaries.

One of the most popular extra activities is the drum majoring class. This group, forty strong, each swinging a gold-head baton, and marching six abreast on a north Michigan country road, is indeed an awe-inspiring sight to the tourist who happens upon it.

Living quarters at the camp are simple, clean and convenient. All students live in cottages, each cottage accommodating twelve youngsters in direct charge of a counsellor, whose entire duty is to care for the conduct and health in his or her charge.

Students are chosen for the camp and sponsored by their school superintendents, high school principals, music supervisors, orchestra, band and chorus directors, private teachers and parents, and—this is important—by their fellow-townsmen. The fact that a boy or girl is a good musician is not enough.

The Interlochen youngster must be a leader. He must take active part in his school affairs, must be a power among the young people of his community.

"We want our boys and girls to go back home," Dr. Maddy explains, "filled with the zeal to start symphony orchestras in their home towns. We need young musical leaders. Give us six more years like these past six, and we'll prove that any town of 5,000 in America can support a good local symphony orchestra, and any school have a first-class band."

Women's clubs, parent-teacher clubs, luncheon clubs, chambers of commerce, the American Legion and similar organizations give numerous scholarships. The result is a camp full of young "live-wires" who make discipline a delicate matter. This responsibility rests at Interlochen with Dr. Giddings, whose temperament and sense of humor fit him peculiarly for the task.

In addition to the high school student classes this year, camp activities will include the Band and Orchestra Directors' National Clinic, Aug. 6 to 16, a Michigan all-state adult choir festival, and all-state orchestra, band and chorus meets.

The final week-end concerts will be presented at the bowl about Aug. 17, with Edwin Franko Goldman as guest conductor.



Spencer & Wyckoff
A Group of Boys from One of the Cottages at Interlochen, the National Music Camp



The Most Vivid

TIBBETT

*Stirs the Imagination
Colossal Triumph*

MILWAUKEE

Tibbett today has all the old robusto that at one time announced him like a musical comet in the art world; but he is something more and that is a singer who reaches the very heart of his audience, moves his hearers by his dramatic power, thrills the ear but above all sways them emotionally.

Wisconsin News, Oct. 4, 1932

DAYTON

Here is a voice that expresses nobleness and tenderness, as the occasion may demand, that swells with grandeur into rich, full tones, and that, because of the extreme virility and dramatic power of the singer, becomes tremendously pre-eminent in the world of music.

Herald, Oct. 8, 1932

LOUISVILLE

Tibbett the artist conquered last night in a concert such as most singers would not dare attempt . . . the audience at Memorial Hall paid tribute to a great American artist, a baritone of such range and power and beauty as is seldom found, of such lovely tone and quality and control, and such impelling stage presence that the singer is always distinctive.

Herald-Post, Oct. 11, 1932

SPRINGFIELD

The Tibbett voice is one of the finest to be heard today. Rich and warm, he colors his songs with myriad hues and possesses the gift of true legato singing and a mezza voice of surpassing loveliness. At will, his tones roll out in thrilling volume or in the softest whisper so perfectly projected that it was audible in the furthest corner.

Evening Union, Oct. 15, 1932

MONTREAL

A packed house greeted Lawrence Tibbett, the American baritone, at the St. Denis Theatre last night.

Gazette, April 27, 1933

WASHINGTON

A study of the mechanism of his delivery is worth more than a year's study to a vocal student.

Star, Oct. 22, 1932

An audience of nearly 3,000 greeted Lawrence Tibbett with a tumult of applause when he appeared on the concert stage of Constitution Hall last night. Concert goers, opera devotees, movie and radio fans gathered en masse to listen to their hero of song.

Herald, Oct. 22, 1932

BALTIMORE

In volume, range (especially in the upper reaches), and in control, it is a voice that justifies a flurry of excitement even on the part of hardened, old cynics brought up on the vocal magnificence of the last generation and hence given to sniffing upon slight provocation at contemporary phenomena.

Post, Oct. 20, 1932

ROCHESTER

It is difficult to imagine a voice more perfect than Tibbett's. . . . Organ richness is its prime attribute. With this is combined a musicianly interpretation that adds much, but without the hampering air of formality. Then there is the ease with which he sings. It seems as if he holds his voice in his hands and models it as he chooses, now soft, now loud, but always beautiful.

In the later moments of the evening, the Tibbett stage ability was at its zenith. Folk tunes, sad and happy, were handled with equal finesse, always warmly, intimately, as if each member of the audience were his guest. That is the charm that makes of Tibbett a great recitalist. He effects no pose, no display of temperament. He offers a superb voice, wholesomely, enjoyably.

Journal, Oct. 29, 1932

BUFFALO

The audience, as always, rose to heights of enthusiasm over the famous baritone's voice and art.

Times, Nov. 18, 1932

NEW YORK

Tibbett believes—and justifiably—that Americans do not hear their language sung sufficiently; that they need only to hear it often enough to respond to it and to sing it themselves. Be that as it may, this was not the concert of a crusader but of an artist. And as such the large audience received him, greeting him almost from the start to finish with enthusiasm and loud, spontaneous applause.

Times, Oct. 25, 1932

Finished vocal art, intelligent handling of text and constant blending of style and musicianship marked all the Tibbett performances, which included also "Eri Tu" from Verdi's "The Masked Ball," and a number of English and American songs, including modernized spirituals.

American, Oct. 25, 1932

Tibbett preserves his artistic ideals. He likes to sing good music of all kinds and to sing it well. Furthermore, he manifests no desire to stand pat on the pinnacle of success but he strives to make progress. . . . His program, officially "Miscellaneous" was arranged plainly with a view to wide variety and a possibility of according something to every kind of taste except perhaps bad taste.

Sun, Oct. 25, 1932

BROOKLYN

With an audience behind him as well as in front, Lawrence Tibbett, opera baritone, appeared in a recital last night at the Academy of Music under Institute auspices. The capacity crowd of almost 3,000 persons overflowed the auditorium and more than 200 were seated on the stage.

Eagle, Oct. 18, 1932

CLEVELAND

He possesses an unusually highly developed dramatic sense; and when you couple with this a voice that runs the gamut from the most finely grained pianissimo to the most ringing and brilliant forte, you have something to send the shivers running up and down the spine.

Press, Nov. 16, 1932

Management: *Evans and Salter* 113 W. 57th St., New York

DIVISION: COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

(STEINWAY PIANO)

"GRIS"

"AMC"

"INNO"

"GRG"

"STG"

"ENG"

"MAGE"

Stewart the

sonality in Opera and Concert

TIBBETT

gitation of the Music World
m Scored by Great Baritone

DETROIT

His tones were rich and full, they were soft and melodious, they were clear and dulcet. His intonation was the answer to every singer's dreams and his manner was beyond criticism. He produced his tones with ease and they faded away with equal ease. In this hour there was presented the outstanding vocal performance of the season.

Free Press, Nov. 1, 1932

ST. LOUIS

Once again he demonstrated a naturally beautiful voice under the control of an unusual intelligence. His delivery of the German lieder by Brahms, Schubert and Strauss were finely conceived and rendered with impeccable taste. His more dramatic numbers such as "The Masked Ball" aria by Verdi and the "Bailiff's Daughter" were given a maximum effectiveness by expert allocation of emphasis and contrasted vocal coloring.

Post-Dispatch, Nov. 5, 1932

TOLEDO

The usual round of adjectives seem trite when one would say a word in praise of Lawrence Tibbett, great American baritone, who sang yesterday in the Civic Auditorium. . . . A voice of beauty was acclaimed by the audience each time Tibbett sang. On many occasions an extra encore, and they were many, was the only method of silencing the assemblage.

Times, Nov. 12, 1932

UTICA

Lawrence Tibbett, Metropolitan Opera Company baritone, enthralled the hearts of young and old, comprising a capacity and most enthusiastic audience last night. . . . Mr. Tibbett's range of voice, his crystal clear tones, flawless diction and gracious response to the insistent applause of the audience left the concert a prized possession in the memory of Utica music lovers.

Observer-Dispatch, Oct. 27, 1932

BOSTON

From the standpoint of sonority, his voice met all demands, and not before has his singing been so notable for wide range of tonal color, for musicianship in the shaping of a phrase, the building of a climax, or for that even more precious gift, the ability to enunciate clearly, distinctly and expressively without breaking the melodic line. These things marked Mr. Tibbett yesterday as a truly remarkable baritone. His rivals may one and all look to their laurels.

Post, Dec. 5, 1932

RALEIGH

It is the great faculty of Mr. Tibbett to put his heart and soul into his work, and thus put eloquent life into his songs that has carried him to the heights of musical fame.

News-Observer, Feb. 17, 1933

ATLANTA

Tibbett was crowned ruler of the kingdom of song last night by unanimous acclaim of one of the largest audiences assembling in the city auditorium for a musical event in many a day, numbering certainly 4,000 enthusiasts. Tibbett's voice is one of the most endowed gifts of vocal power possessed by a human today, and his artistry in effective interpreting is no less a gift.

Constitution, Feb. 18, 1933

BIRMINGHAM

It was more than a concert which Lawrence Tibbett gave at the Temple Theater Friday night—it was an event, an event that will remain long in the history of the city.

For, in the fourth year of the Great Depression, it came to pass that more than 3,000 persons crowded into the theater to hear an American-born singer sweep his audience into an enthusiasm that was little short of epoch-making.

News, Feb. 25, 1933

NEW ORLEANS

. . . with Lawrence Tibbett drawing perhaps the largest crowd the auditorium has yet held, to honor a single artist not only every seat being filled, but people standing in the balcony and sitting on the steps. And several hundred were turned away.

States, March 9, 1933

MEMPHIS

In all he sang 21 songs, demonstrating as great a range of combined vocal and histrionic ability as has ever been heard and seen in Memphis.

Commercial Appeal, March 11, 1933

LINCOLN

A smiling, debonair Lawrence Tibbett held a great audience in his palm at the Coliseum Monday night at what was unquestionably the climax of a brilliant musical season in Lincoln. Some 3,000 people laughed or sighed or held their breath for pity and terror, at his whim.

State Journal, April 4, 1933



ewart the Piano

Premieres Given as Rochester Festival Is Concluded



Paul W. Davis
These Composers Were Present to Hear Their Works Performed at the Recent American Music Festival Held in Rochester. Standing, from the Left: Burrill Phillips, Douglas Moore, William Grant Still. Seated, from the Left: Irving Landau, Lazare Saminsky, Edward Burlingame Hill, Bernard Rogers, Lawrence Powell

American Music Series Produced by Eastman School Includes First Performances of Works by Landau, Rogers, Phillips and Still—Cantata, Ballets and Orchestral Compositions Received With Enthusiasm—Presentations Are Wholly Admirable

ROCHESTER, May 20.—First performances of works by Irving Landau, Bernard Rogers, Burrill Phillips and William Grant Still were applauded at the closing concerts in the third annual Festival of American Music given by the Eastman School of Music under the general directorship of Dr. Howard Hanson. The opening concerts of the series of four were reviewed in MUSICAL AMERICA for May 10.

The third concert was heard on May 4 in the Eastman Theatre by a large and interested audience. The Rochester Philharmonic Orchestra, led by Dr. Hanson, director of the Eastman School, and the Eastman School Chorus furnished the program.

The program consisted of Douglas Moore's Overture, Babbitt; Free Variations for orchestra on a theme of Walter Mourtant, by Irving Landau; Robert Russell Bennett's Concerto Grosso for small dance band and symphony orchestra, Sketches from an American Theatre; A Concertino for piano and orchestra by Edward Burlingame Hill, with Sandor Vas as soloist; and a sacred cantata, The Exodus, by Bernard Rogers. The last-named and Mr. Landau's Free Variations had first performances.

Depicts Business Man

Mr. Moore's overture is a clever and expertly written composition depicting the "typical" American business man. The audience enjoyed it, giving the composer generous applause. Mr. Landau is a young graduate student of the Eastman School, and much can be expected of him if he maintains the high standard set in this first presentation. The music is abstract, with

interest well sustained throughout; the orchestration is colorful and the variations show originality and inventiveness. Some immaturity is seen in certain stylistic references to older composers, but Mr. Landau will no doubt set his own stride in due time. The audience gave the composer, conductor and players a cordial greeting.

Mr. Bennett's Concerto Grosso was played in the American Composers' Series at the Eastman Theatre not so very long ago, and received the same enthusiastic applause at this time that it did on the first presentation. It is delightfully amusing and excellently written. Mr. Bennett was present to receive the audience's approval.

Dr. Hill's Concertino is charming, crisp and vigorous and full of sparkle. Mr. Vas brought out the essential quality of the piano part in delightful fashion. He, the composer, and Dr. Hanson were warmly applauded at the close.

Cantata Is Dramatic

The cantata, having a first performance, was composed in the summer of 1931 and is second in Mr. Rogers's proposed series of choral works on Biblical subjects. The poem, drawn from the second book of Moses, is the work of Charles Rodda, Australian novelist and poet, and is based on the flight of the Israelites out of Egypt. The score is written for large and small chorus, orchestra and organ, two narrators, contralto and baritone, with brief solo parts for tenor, baritone and two soprano voices. Soloists were Marie Keber Burbank, contralto; King Kellogg, baritone; Louise Davis Brightman and Louise Tobey, sopranos, and Frank Baker, tenor.

The composer must have been highly gratified by the very fine performance given his music by the players and singers, under Dr. Hanson, for it is difficult and abstruse, with "ungrateful" parts for the soloists. Mr. Rogers is an excellent technician, and one felt the authoritative writing. The cantata is highly dramatic and very dissonant. The audience applauded composer and performers.



Paul W. Davis
A Scene from the Ballet, La Guiablesse, by William Grant Still, Which Was Given on the Closing Evening of the Third Annual Rochester Festival of American Music, Sponsored by the Eastman School of Music. Thelma Biracree as La Guiablesse Is in the Centre; Evelyn Sabin as Yzore and Nathan Emanuel as Adou Are with the Ensemble

The fourth and closing event presented dancers from the classes of Thelma Biracree, assisted by guest soloists, with the Rochester Civic Orchestra, Dr. Hanson conducting. There were two ballets, Princess and Puppet by Burrill Phillips, and La Guiablesse by William Grant Still. The former had a first performance, the latter a first public performance. The audience packed the Eastman Theatre and expressed much enthusiasm throughout the evening. Both ballets were by far the most interesting and finest in point of production of those so far given on the Eastman stage. The choreography and dances were staged by Miss Biracree, the costumes were by Alice Crouch, and the scenery by Clarence Hall.

Princess and Puppet is based on a Belgian folk tale. A Prince and Princess are betrothed without being known to one another. They meet at a street fair, each being unaware of the other's identity, and dispute over the purchase of a jewel, which is finally obtained by the Princess. When the Princess is unveiled after the wedding, the Prince recognizes her and leaves the court. In order to win him, the Princess adopts the disguise of a puppet dancer. One night he sees her without her disguise as she dances on the terrace, and falls in love with her; but she disappears and he cannot find her. The Prince loses interest in life, and is not even aroused by the puppet dancer. Finally the Princess casts aside her disguise and the Prince realizes that the dancer is his wife.

There are various scenes. Coloring and costumes are vivid. The music is clever, well orchestrated and suggestive of oriental splendor and languor. A good deal of the entr'act music, some of the best in the score, was lost in the applause after the closing of the curtain.

The dual role of Princess and Puppet was taken by Thelma Biracree, who danced and looked the two parts charmingly. Miles Ensign, guest artist, was admirable in the part of the Prince. Nathan Emanuel impersonated the Jewel Peddler; the Barker at the street



Dr. Howard Hanson, General Director of the Rochester Festival, Who Conducted the Last Two Performances

fair was Richard Andrews; the roles of the King and the Queen were played by Charles Walls and Vera Southwell. There were eight solo dancers and twenty-five in the ensemble. They all carried out their parts effectively; and the whole cast, as well as Mr. Phillips, who was in the audience, were enthusiastically received.

Drama in One Scene

The ballet, La Guiablesse, is presented in a single scene, a view of Martinique, in which island the story is laid. The legend tells of an evil spirit appearing in the guise of a beautiful woman. She lures a man to a high cliff, where the spirit takes its true and hideous form, causing the man to jump from the cliff to his death. A village maiden, Yzore, dances the cloud maiden's dance for a group of children, and is wooed by Adou. The evil spirit, La Guiablesse, appears, frightening the villagers and children, but fascinating Adou, who in spite of the efforts of
(Continued on page 44)

SCHIPA

In Debut
As Leading Lyric Tenor
with the
Metropolitan Opera Assn.
Nov. 24, 1932

"The climax of his performance came naturally with 'Una Furtiva Lagrima' delivered with much refinement and feeling, and here the audience not only applauded but shouted its approval."—New York Times.



In Concert
at Carnegie Hall
New York City

"This distinguished Italian Tenor has proved to us in other years that he is an expert concert singer."—New York World.

BOSTON

As on many another occasion Mr. Schipa's beautiful voice, his skill in the use of it, his fervor of expression that yet stops short of inartistic excess or exaggeration, gave great pleasure to his listeners.—*Post*, March 10, 1932.

NEW YORK

He is as popular an artist in the Eastern as he is in the Western metropolis. This is, in a measure, due to his pleasing personal traits, but principally because of his ability to give charming musical value to interesting programs of songs and operatic airs.—*American*, April 6, 1932.

TORONTO

Other singers may have artistry and intellect, but Tito Schipa last night at Massey Hall, had these plus Latin romance. Other tenors may toss off gorgeous tones, Schipa did this in addition to infusing every phrase with finished culture. Other singers may have command of languages. Schipa is a veritable craftsman of syllables, whose English is as crystal as his Florentine Italian.—*Mail Empire*, March 5, 1932.

COLUMBUS

With what honeyed tone, perfect in line and irreproachable as to phrasing, he sang the olden songs of Gluck and Scarlatti; what perfection he instilled into the air "Ombra mai fu."—*Dispatch*, March 7, 1933.

SAN FRANCISCO

His rich lyric voice was exquisitely malleable to imaginative expressive purpose. His Italian diction was music by itself. Phrases and whole songs he shaped with a familiar yet endlessly marvelous mastery of melodic line.—*Chronicle*, February 194, 1932.

DETROIT

Apart from his personal charm and his warm, rich, calm, perfectly flexible voice, Schipa has much of the troubadour in his make-up. He sings with surprisingly little effort, and he convinces you he really enjoys singing. . . . Schipa has a dulcet quality in his voice possessed by no other operatic tenor.—*Times*, November 152, 1932.

LOS ANGELES

Smooth, flowing, happily beautiful. That was the evening of gracious singing which Tito Schipa, off the golden gorgeous tenor brought to Los Angeles last night at the Philharmonic Auditorium. He was at his best. Only superlatives can describe the man's liquid voice as clear and clean as a mountain wind. His pianissimo was delicate and fine of texture and he sang in a high range faultlessly, never out of his reach.—*Record*, February 24, 1932.

CHICAGO

As pure vocal art it was a flawless exhibition. As persuasive and eloquent lyric address, it was quite unsurpassable. As an example of the fine art of program making, it was a model of logical, tasteful and well contrasted arrangement. Finally, as entertainment, it was measured in applause and encores, an unqualified triumph.—*Herald Examiner*, November 1, 1932.

Management

Evans & Salter

113 West 57th Street, New York

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Concerts Diminish as Season Nears Close

Fewer Musical Events in Halls and Theatres—Clifford Vaughan Gives Interesting Program of "Translated" Oriental Music—Juilliard Composition Concert Excellent

THERE was a sharp diminuendo in the concert field during the past fortnight, as the music season is nearing its close. Alix Young Maruchess was heard in a recital of music for viola and viola d'amore. Martha Graham drew a discriminating audience for a program of dances. The People's Chorus gave its annual spring song festival and dance.

Alix Young Maruchess at MacDowell Club

Alix Young Maruchess, player of viola and viola d'amore, gave a recital at the MacDowell Club on the evening of May 4, with Alderson Mobray at the piano.

Mrs. Maruchess began with a group of pieces for viola, by Fauré, de Falla, Ravel and Milhaud. The second group, for viola d'amore, contained two works originally written for the instrument, a charming Sonata by Ariosti and a Pastorale by Rust. All this group and the next brought out beautifully the unique color of the archaic instrument. The final group returned to the viola and was of works by Bloch, Franz, Poldowski and Castelnuovo-Tedesco. Mr. Mobray's accompaniments were admirable throughout. D.

Martha Graham Gives New Conceptions

Three new dance conceptions, each of an ambitious character, were the features of Martha Graham's program in the Guild Theatre on the evening of May 4. Of these only one was a solo dance, the others making use of her group. The solo, which had as a background an exceedingly effective work for clarinet alone by Hindemith, was entitled Elegiac. Admirers of Miss Graham's subtlety of movement and clean cut simplicity of style will greet this new work as a welcome addition to her repertoire. It made fewer incursions into the domain of the experimental, however, than did the other novelties of the program.

The Ekstasis, to music by A. Lehmann Engel, was an impressive dance suite on a much more heroic scale—a work in which Miss Graham was led to exploit her best resources to the full. The group, which formed the basis of the composition, showed itself an instrument of keen sensitivity to the varying moods and technical



Rubin Goldmark, Teacher of Composition, Three of Whose Pupils Gave a Program of Their Own Works

requirements of its work. Mr. Lehmann's music was a most effective accompaniment. In the suite, Tragic Patterns, a conception which was subtitled "three choric dances for an antique Greek tragedy," the climax of the evening was reached. For sustained mood and sharp delineation this composition achieved a mark which has perhaps never been equalled in Miss Graham's previous work. The last movement, called Chorus of the Furies, had previously been given under another title on the occasion of the opening of the Radio City Music Hall. In its new setting it possessed a significance which made it far more effective than it had been in the vast reaches of the Roxy institution. Louis Horst's score showed an intimate acquaintance with the needs and limitations of music for choreographic purposes.

The remainder of the program consisted of items familiar to Miss Graham's audiences, including the now fully mature Dithyrambic, the striking Dance Songs of Weisshaus in which baritone solos were ably sung by Simon Rady, and the Chorus of Youth. An ensemble under the baton of Mr. Horst provided excellent accompaniments. S.

Grace La Mar Gives Recital

A recital of unusual interest was given by Grace LaMar, contralto, in the auditorium of the A. W. A. Club House on the evening of May 5. Miss LaMar gave



Grace La Mar Was Heard in an Artistic Recital of Contralto Songs

genuine pleasure to the large audience in attendance through her gifts as a singer who knows how to sing songs of varied contrasts. Not only did she reveal a voice of full, rich quality; but her attention to interpretative detail was indeed praiseworthy.

Her diversified program of English, French, German and Italian groups was delivered with artistic results. She was enthusiastically acclaimed in numbers of Donaudy, Respighi, Castelnuovo-Tedesco, Wolf, Strauss, Fauré, Petridis, Clergue, Carpenter, Tancieff, Herbert and Bantock; and in response to insistent applause added several extras.

Alfred Boyce provided splendid assistance at the piano. S.

Juilliard Original Compositions

The annual concert of original chamber music compositions by students of the Juilliard Graduate School was given in the School Auditorium on the evening of May 6.

The first work heard was a String Quartet in F Minor by Charles Naginsky, a young Egyptian composer. It proved of interest, well written and melodious. This was played by Charles Lichter, Robert Bernstein, David Dawson and Mildred Sanders. Following was a Sonata for violin and piano in D by Grace Krick Sanford which was also melodious and written with knowledge of the resources of the two



Clifford Vaughan Gave a Unique Concert Entitled Translations of Music from the Orient

instruments. Harry Friedman, violinist, and Brooks Smith, pianist, were the interpreters.

Paul Nordoff's String Quartet in E Minor was next heard, an agreeable work displaying ability to handle the materials at hand. The performers were Harry Glickman, Fred Buldrini, Louise Rood and Mildred Sanders. The concert closed with a short Concerto for piano and strings, also by Mr. Nordoff, who appeared as soloist. This was conducted by Mr. Lichter. The concerto was excellently conceived and displayed considerable originality. It was received with particular enthusiasm. D.

Clifford Vaughan Gives Unique Concert

A concert of highly interesting and unique character was given by Clifford Vaughan in the Barbizon on the evening of May 7. Mr. Vaughan designated his program Translations of Music from the Orient which was, in effect, oriental music collected by him on a recent tour of the Far East and more or less done over into the idiom to which our ears are accustomed.

This would seem, without quoting again Mr. Kipling's much over-quoted line, a complete impossibility, but none the less, Mr. Vaughan achieved the seemingly impossible and gave music from China, Japan, Burmah, India and Ceylon in a perfectly understandable manner with a small orchestra which consisted of a piano dis-

(Continued on page 43)

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"The sensation of the year was the first recital of Grete Stueckgold, the English-born German soprano of the Metropolitan"

Facsimile reproductions of Stueckgold criticism from the Cincinnati Times-Star of May 5, 1933

Oscar Thompson, New York Evening Post, April 1, 1933

STUECKGOLD TRIUMPHS AT FESTIVAL

NINA PUGH SMITH

The May Festival still seems to retain the prerogative of presenting great singers to us. In Mme. Stueckgold Cincinnati heard one of the loveliest voices and one of the most perfect singers of this day. Singers like Mme. Stueckgold are supposed no longer to exist. Not, therefore superfluous to enumerate those things which sent the matinee audience into excitement, the orchestra to applauding, even the dignified conductor into evident enthusiasm. Mme. Stueckgold has a perfectly exquisite lyric soprano voice. There are other voices on the operatic stage almost as fine. Almost, but not quite.

This singer, so richly endowed vocally, adds to the delight of hearing her lovely voice, as impeccable a musicianship, as sure a vocal style, as complete a knowledge of the art of singing, as formerly the great singing artists of other days possessed. The lovely art of song is alleged to be dead. Apparently somewhere, there still are those who know how to impart this vocal perfection to singers, like Mme Stueckgold. Already so well equipped to delight an audience, she enhances her singing by a gracious presence, one of dignity and distinction, one of self possession. And to complete the picture her frock was one of quiet elegance, a background for her own many artistic and personal attractions. Distinctly this soprano is an accomplished artist. She commands for the Mozart music which she sang, all those subtle things, the very simplicity of which conceal their difficulty from the uninitiated. Things like a perfect legato, an assured mezzo di voce. Especially during the three arias by Mozart which Mme. Stueckgold sang, it was possible to detect the variety of her art and the ability of her interpretations. Here a more glowing recitative, there a warmer coloring. And anon a plaintiveness, not too poignant, for in the day of Mozart emotion was merely suggested and not depicted too emphatically in vocal art.

During intermission the enthralled audience fairly raved about Mme. Stueckgold.



Carlo Edwards

GRETE STUECKGOLD

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CINCINNATI FESTIVAL REACHES STIRRING CLIMAX

Concerts Directed by Goossens Conclude with Rousing Performance of Beethoven's Ninth—Chorus Again Excels—Programs Include Excerpts from Meistersinger and Damnation of Faust—Contemporary Trend Shown in Belshazzar's Feast—Soloists and Orchestra Receive Much Praise

CINCINNATI, May 20.—The fourth concert of the biennial Cincinnati May Festival, with Eugene Goossens as musical director, was generally conceded to be the most interesting one of the week, which began on May 2, as reported in the last issue of *MUSICAL AMERICA*.

This program, given in Music Hall on Friday, May 5, opened with excerpts from *Die Meistersinger*, and the performance again found the chorus singing brilliantly. The excerpts included the Prelude and Walter's Trial Song from Act I; the Prelude, Quintet, March of the Guilds, Dance of the Apprentices, Entrance of the Mastersingers and the Prize Song and Finale from Act III. English text was used. The orchestra was the Cincinnati Symphony.

Soloists were Richard Crooks as Walter, Emily Roosevelt, Beatrice Williams Chipman, Dan Beddoe and Herbert Gould. Each one sang in an accomplished style. The fine musical tone of Miss Roosevelt's soprano voice was once more a source of pleasure. Mr.



Dan Beddoe's Singing of Bach Arias Was a Feature of a Festival Program

Crooks delivered his part with authority and evident sincerity, and Mr. Gould's work was effective.

Of recent years, no May Festival has been complete without at least one extensive demonstration occasioned by Mr. Beddoe. This year it came following the intermission of the Friday program when Mr. Beddoe sang two Bach arias, *Come, Let Us All This Day* and *O Paradise of Souls*. Both were beautifully done. Mr. Goossens accompanied Mr. Beddoe at the harpsichord, and for the second of the two arias Vladimir

the festival. It was superbly sung by Mr. Gould and the chorus. At the end of the performance there was a deserved ovation for Mr. Goossens, the soloist, chorus and orchestra.

The final night was given over to Berlioz's *The Damnation of Faust* with



Kathryn Meisle Was an Outstanding Soloist in the Ninth Symphony and in the Brahms Rhapsody

Bakaleinikoff played the viola obbligato.

Give Belshazzar's Feast

After the Bach arias came William Walton's *Belshazzar's Feast*, the one contemporary score presented during Robert Steel, Margaret Matzenauer, Mr. Gould, Robert J. Thuman and Helene Kessing as the soloists. At the intermission there was a tremendous ovation for Mr. Goossens with baskets of flowers and a laurel wreath as visible manifestations of approval. Alfred Hartzel, the festival chorus master, was also the recipient of flowers and great applause.

The two matinee concerts, on Thursday and Saturday, were, according to custom, primarily orchestral. The Thursday program was devoted to Mozart and Brahms. The Saturday concert presented an all-Beethoven program.

On the Thursday program were the



Ezio Pinza, Who Was Hailed as a Soloist in the Ninth Symphony

Overture to *Don Giovanni*; the First Serenade for wind instruments (K. 361); the Cassation, No. 1 in G, for strings, oboes and horns; arias from *Il Re Pastore*, *Così Fan Tutti* and *The Marriage of Figaro*, all heard during the first half of the concert devoted to Mozart. During the Brahms half of the program the Rhapsody and the First Symphony were presented. Grete Stueckgold sang the three Mozart arias and her work was of superlative quality. Kathryn Meisle sang the solo passages of the Rhapsody very beautifully. Under Mr. Goossens's direction the Cincinnati Symphony Orchestra handled its assignments of the afternoon in a fashion that was beyond cavil.

At the Beethoven matinee, on Saturday, were heard the *Egmont Overture*, the songs, *Ich Liebe Dich* and *Die Ehre Gottes in der Natur*, and the Eighth and Ninth symphonies. Miss Meisle deepened the impression she had already made by her excellent singing of the two songs. Mr. Goossens and his orchestra revealed familiar gifts and the Festival Chorus, as is customary, acquitted itself brilliantly. In the solo quartet for the Ninth Symphony were Miss Roosevelt, Miss Meisle, Mr. Beddoe and Ezio Pinza.

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FESTIVAL OF CHOIRS

Dr. Williamson to Conduct Bach Mass and Other Works at Princeton

Under the baton of Dr. John Finley Williamson, the first Talbott Festival of the Westminster Choir School to be given at Princeton, N. J., and the fifth in the history of the institution, will be held in the Princeton University Chapel on June 8 and 9. Bach's B Minor Mass will be sung in the afternoon and evening of June 8, the Kyrie and Gloria at 5 o'clock, the other portions at 8. This performance will be open to the public, the repetition the next day to an invited audience. On the afternoon of Saturday, June 10, the Westminster Choir will be heard in a program in Alexander Hall presenting the past, present and future Westminster Choirs individually in groups and also in a combined group. In the evening the Festival Chorus, comprising the Westminster Choir, the Princeton Choirs and Guest Choirs under Westminster leadership

will sing a program under Dr. Williamson in the Palmer Stadium.

The soloists in the Bach Mass will be Lorean Hodapp, soprano, Ruth Stauber, contralto, Harold Dickensheets, tenor, and John Baumgartner, bass, with David Hugh Jones at the organ.

Ann Arbor May Festival Opens

The Ann Arbor Festival opened on May 17, continuing to May 20, with six programs under the musical directorship of Earl V. Moore. A review of the festival will be published in the next issue of *MUSICAL AMERICA*.

Wilfred Davis to Represent Charles L. Wagner in San Francisco

SAN FRANCISCO, May 20.—Wilfred Davis, former manager of the San Francisco Opera Company will be central California and San Francisco representative for Charles L. Wagner's artists. He will present a subscription series featuring these artists next season. M. M. F.

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Herman Devries—Chicago American.

"Hackett sang the delicate music of the second act with impeccable taste. The tone had luster. The melodic line was flawlessly drawn in its curve of beauty. The difficult inverted climax was delivered with warm resonance, yet with an almost impalpable softness."

Glenn Dillard Gunn—Chicago Herald & Examiner.

MADAME BUTTERFLY

"Never in my hearing has he given a performance of it that had such good singing, such ease of manner, or such a well rounded impersonation."

Edward Moore—Chicago Tribune.

"Never have I heard his voice more brilliant nor more mellow. This music might well have been written for him so perfectly does it fit his especial gifts."

Glenn Dillard Gunn—Chicago Herald & Examiner.

"Charles Hackett is the only Pinkerton we care to see. . . . I defy anyone to do it better. He has the looks, the manner, the voice, the experience and ease."

Herman Devries—Chicago American.

DON GIOVANNI

STOPS SHOW AS HUNDREDS RISE TO APPLAUD

"Charles Hackett 'stole the show' at the Civic opera performance of Mozart's 'Don Giovanni' last night. After his first aria he received more than six curtain calls, and after the second, 'Il Mio Tesoro,' a whirlwind of applause followed, hundreds of persons in the audience rising to their feet to acclaim him. After the curtain fell he was recalled more than ten times."

Hazel Moore—Chicago Daily Tribune.

"Charles Hackett submitted an account of Don Ottavio that had as its ample recommendation a perfect bel canto."

Glenn Dillard Gunn—Chicago Herald & Examiner.

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Herman Devries—Chicago American.

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AS DON OTTAVIO IN DON GIOVANNI

WASHINGTON HAILS CELEBRATED ARTISTS

Emily Roosevelt Sings with Club and Dance Program Arouses Interest

WASHINGTON, May 20.—Emily Roosevelt, soprano, was soloist with the Rubinstein Club at its second concert of the season in the Willard Hotel on May 9. William P. Shanahan, tenor, contributed obbligati.

Miss Roosevelt sang *Dich, Teure Halle* from *Tannhäuser* and two groups, including an aria from Handel's *Agrippina*, Sibella's *Non ho parole*, Widor's *Contemplation*, George's *Hymne au Soleil*, Quilter's *Love's Philosophy*, Charles's *Clouds*, and Hageman's *Me Company Along*.

The club gave Rubinstein's *Yearnings*, Schubert's *To Music*, Lully's *Bois Epais*, and Dell' Aqua's *Chanson Provençale*.

Dance Event Applauded

Maria Yurieva and Vecheslav Swoboda gave a dance recital at the Carlton Hotel on May 7 for the International Art Forum. Lavinia Darve, lyric soprano, assisted. She sang the *Gavotte* from *Mignon*, an aria from *Madama Butterfly*, *Pleurez, Mes Yeux* from *Le Cid*, and several modern French and Italian songs.

A repeat concert of music by Secretary of the Treasury William H. Woodin was played by the United States Navy Band on May 10, at the Navy Yard.

RUTH HOWELL

Chopin Festival Held at Majorca Will Include Contemporary Works



Celebrated Participants in a Concert Recently Given at Majorca. Manuel de Falla Is Seen Seated (Left) with Juan M. Thomas in the Centre of a Group of Musicians Who Form the Capella Classica

PALMA, MAJORCA, May 1.—The Chopin Festival to be held at Palma and Valdemosa, will begin, on May 20, with a concert of contemporary Polish works by the Association des Jeunes Musiciens Polonais of Paris. The following day at Valdemosa, members of the same organization will be heard in works of Chopin, and the Capella Classica of Majorca in choral works, among which will be a world premiere of a

work by Manuel de Falla. Mr. de Falla and Juan M. Thomas will conduct.

On June 3, 4 and 5 at Palma, the Madrid Symphony Orchestra and the Capella Classica, assisted by Mary Garden and George Copeland, will be heard in works of Debussy.

Mr. de Falla has lived in Majorca since February, working on a new composition, *L'Atlantida*. On April 12, he conducted the Capella Classica in his

arrangement of an *Ave Maria* by Vitoria. The rest of this program, composed of a cappella works by Palestrina, Bach, Mozart, Debussy, Stravinsky, Slavensky and others, was conducted by Mr. Thomas.

JOHNSTOWN FESTIVAL

First Annual Community Programs Given with Symphony Orchestra

JOHNSTOWN, PA., May 20.—The first annual Community Music Festival, held on May 7, 8 and 9 under the auspices of the Johnstown Music League, attracted delighted audiences. Prominence was given in the schedule to the Municipal Symphony Orchestra, which is conducted by Silvio Landino and sponsored by the Municipal Recreation Commission. Flotow, German, Wagner, Herbert and Elgar were composers represented on the orchestral program. The orchestra had previously given five free concerts, attracting audiences which totaled 7,000 persons and playing music by Beethoven, Rossini, Tchaikovsky and other composers.

Appearing in festival programs were a massed chorus conducted by Edward Fuhrmann, the Johnstown Music League Madrigal Singers under the leadership of Theodore Koerner, the Reed Band led by Otto Sann, and school choirs and instrumental ensembles under Rose Keim, Olive Weigel, Harriet Hosmer, Mary Scanlan, Charlotte Eperjessy, Mary Weaver and C. Porter Huntington. Accompanists were June Schrifft, Paul Kent, Jack Mauk, Ruby Kaufman, Mabel Speicher Coleman, Willard Noel and Logan Davis.

About half of the members of the Symphony Orchestra will continue to rehearse during the summer, and will give Sunday programs in churches.

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Boston Evening Transcript

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CINCINNATI
MAY FESTIVAL

FRIDAY, MAY 5, 1933
NEW YORK HERALD TRIBUNE

Cincinnati May Festival Offers Matinee Concert

Kathryn Meisle Is Soloist, With Male Chorus of 28

Special to the Herald Tribune

CINCINNATI, May 4.—"Today's May Festival matinee concert given at Music Hall," commented Dr. George Leighton, music critic of "The Enquirer," "had higher lights, finer points of artistry and possibly greater intrinsic worth than those which have preceded."

"Immediately before the C minor Brahms Symphony," continued the critical review, "was Brahms Rhapsody, Op. 53, the solo part sung by Kathryn Meisle and the chorus parts by twenty-eight men selected from the festival chorus. It is a worthy companion piece to the symphony and received a fitting presentation. Mme. Meisle's voice lends itself beautifully both to the musical structure and the somber coloring of the poetic text. The quiet pensiveness of mood, the unadorned melodic perfection in the music and the finely planned but simple scoring were blended with Mme. Meisle's exquisite phrasings and the restrained background of the chorus."

The first half of the program was devoted to Mozart works for voice and instruments. Mme. Grete Stuckgold was in excellent voice in arias from

"Bright light of the Festival . . . took away with her from Cincinnati the good wishes of all who heard her."

George A. Leighton, Cincinnati Enquirer

"Vocal ability outranked that of any woman in the series."

Frank Astor, Cincinnati Post

"Meisle has tread the rugged pathway of vocal art to a triumphant attainment."

Nina Pugh Smith, Cincinnati Times-Star



*The National Federation of Music Clubs of America
voted Kathryn Meisle an Honorary Life Member.—
June, 1932.*

*"In recognition of distinctive achievement in the field
of music," the University of Southern California,
through its President, Dr. von Kleinsmid, invested
Kathryn Meisle with the Degree of Master of Music.—
October, 1932.*

Meisle has been once more engaged to sing leading roles with the San Francisco and Los Angeles Opera Companies for 1933.

(Previous engagements with the Coast Operas: Seasons 1932, 1930, 1929, 1928, etc.)

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LIGHT OPERAS ARE LIKED IN HARTFORD

New York Company Hailed—Choral Concerts Are Heard With Pleasure

HARTFORD, May 20.—A feast of light opera was provided at Bushnell Memorial Hall on May 11, 12 and 13, by the New York Opera Comique. Robin Hood was given twice. The Chocolate Soldier and Johann Strauss's Die Fledermaus (The Bat) were each performed once. Dr. Ernst Knoch conducted; and the distinguished casts included William Hain, Mary Hopple, Wells Clary, Janice Davenport, Patricia O'Connell, Herbert Gould, Cecile Sherman and Arnold Spector. Popular prices and large audiences prevailed.

The Travelers Choral Club of ninety voices gave its ninth annual spring concert on May 4 in Bushnell Hall. Christian Kriens also conducted the Travelers Concert Orchestra. This concert drew 3,300, being given without charge. Of interest was the first performance of Mr. Kriens's Panorama Americana, a vivid picturing of the arrival in this country of its varied racial groups. The soloists were Ella C. Hudson and Doris C. King, sopranos; Marjorie Palmer and Fredericka V. Peck, contraltos; Timothy H. Girard and B. Fred Grant, tenors. Laura C. Gaudet was pianist, and Charles H. Taylor the organist. William B. Bailey is president of the choral club.

Choir Gives First Concert

The West Hartford Mixed Chorus of ninety voices, an outgrowth of the West Hartford Woman's Chorus, gave its first concert on May 8 in William H. Hall High School Hall. Carl Walton Deckelman conducted, and Albert Stanley Usher was accompanist. An increase was noted in the size of the audience and in the enthusiasm caused by the addition of the male voices, of which a few more are still needed for

perfect balance. Antonio Lora, pianist, won applause in groups of Chopin compositions and of his own works. Incidental solos were sung by Irene Daley Dolan and Maurice E. Wallen.

The combined men's and women's choruses of the Arbeiter Liedertafel and a fifteen-piece orchestra were heard at the Hartford Woman's Club Auditorium on May 7 under the direction of Henry R. Hallbauer. Benedict Drago, ten-year-old pianist, won much applause. This was the first public concert given by the club since its organization in 1897.

Miriam Newell of Hartford won the advanced state contest for pianists held recently under the auspices of the National Federation of Music Clubs. Yvonne Voorhees of West Hartford, eleven years old, won first prize in Class B. Both girls are pupils of Juliet Grace Wolfe and both were winners in their respective classes last year.

JOHN F. KYES

Washington State College Presents Works by Students

PULLMAN, WASH., May 20.—The State College of Washington presented a program of original compositions by advanced students of the department of music in the College Auditorium on the morning of March 30. A program given by the College Orchestra under the respective conductorship of the composers comprised works by Ralph Kechley, John Dimond, and S. P. Zabala Aguinaldo.

Y. M. H. A. Orchestra Heard in Final Concert of Season

Mendelssohn's Fingal's Cave Overture, Sibelius's Finlandia, Voices of Spring by Johann Strauss and three excerpts from Tchaikovsky's Nutcracker Suite were played by the Y. M. H. A. Symphony Orchestra at the last concert in the monthly series promoted by the music department of the association. A. W. Binder conducted. The date was May 14. Nahum Zemach added dramatic declamations in Hebrew.

Codowsky to Hold Master Classes in Los Angeles During the Summer

LOS ANGELES, May 20.—Leopold Godowsky, pianist and composer, will conduct a five weeks' master class for pianists and teachers in Los Angeles from July 17 to Aug. 19 under the direction of L. E. Behymer. This will be the first appearance of Mr. Godowsky as a teacher in America since 1921. In addition to private lessons, there will be an audition class for teachers who wish to acquire the methods of instruction of the famous pedagogue. There will also be a special course in Mr. Godowsky's own compositions.

Mr. Godowsky's experiments in pedagogy began at an early period, when he came to the United States at the age of twenty-one after study with Saint-Saëns. He became head of the piano department of the New York College of Music. In 1909 he was appointed director of the master school of the Imperial Conservatory in Vienna. There Mr. Godowsky's influence found full sway, and although the famous school was closed a few years later by the outbreak of the war, his pupils have amply justified the character of his teaching. Among them are Issay Dobrowen, conductor of the San Francisco Symphony; Vladimir Shavitch, conductor of the Syracuse Symphony; Manazucca, Dr. Alexander Russell, Olga Steeb and Marvin Maazel.

In 1918 Mr. Godowsky introduced the master class as an institution for the first time in America in a summer course in Los Angeles. This was followed during the next three years by similar engagements in San Francisco, Portland, Seattle, Kansas City and Chicago, and was repeated in Los Angeles. Mr. Godowsky was editor-in-chief of the Progressive Series of Piano Lessons, editing fifty standard piano works and preparing adaptations of many more. Most of his technical compositions were issued during this period.

CLEVELAND OFFICERS

Fortnightly Club Elects and Awards Hughes Scholarship

CLEVELAND, May 20.—The Fortnightly Musical Club has elected the following officers for its forty-first season: Mrs. Charles Edward Mayhew, president; Francis Bolton Kortheur and Grace Probert, vice-presidents; Mrs. E. F. Griesinger, secretary; Mrs. Harry R. Valentine, treasurer.

The club has made the first award in the newly-established Adella Prentiss Hughes scholarship, the winner being Betty Williams, a violin student at the Cleveland Institute of Music. Officers of the club established this course in Mrs. Hughes's name as a fitting tribute to the woman who has done the most for music in Cleveland during the last thirty-five years. M. A.

Borgioli Sings at Bellini Commemoration in Sicily

Dino Borgioli, who is appearing at the Florence Festival, was recently a guest artist at Palermo, Sicily, taking part in a special performance of La Sonnambula in memory of Bellini, who was a Sicilian. Mr. Borgioli was previously heard in Rome and Turin, singing the tenor roles in The Barber of Seville, L'Amico Fritz, La Sonnambula and other operas.



Leopold Godowsky, Who Will Conduct a Master Class for Pianists and Teachers in Los Angeles

SKILTON WORK GIVEN

Premiere of Ticonderoga Heard at University of Kansas

LAWRENCE, KAN., May 20.—The first performance of Ticonderoga, a cantata by Charles Sanford Skilton for men's chorus and tenor and baritone soloists, was given at the tenth annual Music Week Festival in celebration of the composer's thirty years' association with the School of Fine Arts of the University of Kansas, where he is professor of organ and theory. The cantata was performed by the University Men's Glee Club and the University Symphony Orchestra, with William Pilcher and W. B. Downing, faculty members, as soloists. Donald M. Swarthout, dean of the School of Fine Arts, conducted. Another work of Mr. Skilton's to have performance was the Fantasia on Indian Themes, for cello and orchestra, the soloist being Philip Abbas of Pittsburgh, Kan.

Other events scheduled for the week, extending from May 7 to 14, were: a recital by Gladys Swarthout; a Brahms centennial program; an evening of chamber music played by the University String Quartet consisting of Waldeemar Geltch, Conrad McGrew, Karl Kuersteiner and Dean Swarthout; and an evening of a capella music by the University Westminster Choir under Dean Swarthout.

Fine Arts Day was observed on May 11 with a convocation at which Victor Murdock, editor and lecturer of Wichita, spoke on A Glance into the Musical Scale. Musical organizations of the Haskell Indian School and the schools of the city also had part in the week's program.

New York University Music Department Gives Works by Faculty

The Department of Music of the New York University College of Fine Arts presented a concert in the main building at Washington Square on the afternoon of May 1. A program of compositions by members of the faculty included works by Marion Bauer, Charles Haubiel, Jacques Pillois and Percy Grainger.

"Dr. Will Earhart's

Music to the Listening Ear

should find widespread use in the National Federation of Music Clubs, not only among individuals but as the basis for the work of clubs and other groups."

Ruth Haller Ottaway

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1. Rimsky-Korsakoff, Overture, "The Russian Easter," Op. 38
2. Mozart, Concerto in E-flat major, for two pianos
Mr. and Mrs. Lhevinne
- Intermission
3. Vladimir Dukelsky, Symphony No. 1 in F major
Ritardato
Molto moderato
Non troppo allegro
(First time in New York)

I HOPE that I shall not seem unappreciative of the two admirable pianists who took part in yesterday's concert of the National Orchestral Association if I say that the most stimulating feature of the afternoon's activities was the conducting of Mr. Leon Barzin. This was not merely because that excellent keyboard team, Rosina and Josef Lhevinne, played rather tepidly one of the least engrossing of Mozart's works, the double concerto in E-flat. It was partly because of the fact that Mr. Barzin is an uncommonly talented conductor, and partly because, as one observed his expert and confident handling of the material with which he dealt, one could understand why this gifted and magnetic young musician has been able to make the National Orchestral Association so important a factor in the complex system of our American concert-giving.

The ranks of this student orchestra (there were more than a hundred of them yesterday on the stage of Carnegie Hall, alert and earnest and delightfully enthusiastic young men and young women) have yielded this season a dozen players who were found capable of providing four of our professional orchestras with new blood; and two of those were orchestras of the highest rank: the Philadelphia and the Philharmonic-Symphony.

That, I think, constitutes a phenomenon worth studying. If you would observe the germs of our great American orchestras of the future—if you would observe also the sort of material from which, perhaps, our gifted American conductors of the future are to come—go to one of these provocative concerts of the National Orchestral Association, listen carefully, and ponder well.

Since the conductor is necessarily and logically the central force in all our most important music-making—whether it involves a full and communicative realization of the "Ereos," or the B minor Mass, or "Tristan"—it is upon the younger generation of conductors now active in this country that knowing observers in the critical watch-towers will keep their eyes.

They will, if they are wise, note carefully the development of such promi-

ing young maestri of the baton as Mr. Ormandy, Mr. Barzin, and those others who have the root of the matter in them. There are not many of them. There never are. It is, for example, decidedly startling to realize that at this moment there are functioning before the public of the world, in the fullness of their powers, just three conductors of whom the March Hare could say, without hesitation, that they are the Best Butter. Clearly, since even the best butter is perishable, it is time that we began to churn some more.

Mr. Barzin, they say, as a boy was wont to conceal himself in the neighborhood of the orchestra pit at the Metropolitan when his Belgian father, a viola player, was a member of Toscanini's orchestra in the Golden Age. Later, the junior Barzin played the viola under the terrifying eye of Il Re Arturo in the Philharmonic Orchestra.

One suspects that the young American musician (he has dwelt here since his infancy) learned several things from that experience. Certainly he has learned how to control and integrate an orchestra. And he has acquired something of the difficult and essential art of vitalizing a musical conception—rhythmically, dynamical-ly, phraseologically. He has not only fire and élan, but sensibility. He is, in short, one to be kept steadily in view.

His direction of yesterday's program was often more rewarding than the program itself. He made an uncommonly good job, for example, of the none too easy task prescribed for a non-professional orchestra by the F major Symphony of Vladimir Dukelsky, performed here yesterday for the first time in New York (Koussevitzky did it in Boston four years ago).

Mr. Dukelsky surely had no intention, when he wrote this score, of tempering his exuberant winds to the shorn lambs of a training orchestra. But Mr. Barzin's lambs behaved yesterday as if they were gamboling happily in the tranquil airs of some gentle Haydnian countryside. They went through the exacting score with astonishing assurance and effect.

As for the symphony itself, Mr. Dukelsky (alias, one understands, "Mr. Vernon Duke," now or lately a dweller in this deplorable metropolis) would probably be content to have his listeners say that his music, as Miss Penny Brice said of her Camille, is good company.

He was quoted some years ago as asserting that "we must, and will, undress music: it doesn't need the heavy coat of harmonies any more—winter is gone."

Just what that dark saying meant, it would be rash to guess. But only an unmannerly soul, one is sure, would venture to remind Mr. Dukelsky of the elementary fact that it all depends, aesthetically speaking, upon whom you purpose to undress.

The Bach Tradition at Bethlehem

(Continued from page 12)

of Bach madness would be impossible in New York or Philadelphia. Here it seems natural." That it was perfectly natural and, it may be added, worth while, was borne out by the twenty-four festivals that followed.

In 1905, the festivals were discontinued. Dr. Wolle had left Bethlehem to assume the professorship of music in the University of California. Seven years later, they were resumed in the Packer Memorial Church on the campus of Lehigh University, under the patronage of Charles M. Schwab, and the direction of their founder. Since 1912, they have been given annually in May with the B Minor Mass as the climax of a two-day festival. As mentioned at the beginning of this article, the occasion this year was not a festival but a memorial service for Dr. Wolle. The last of the great events under his leadership took place in May, 1932. What the future of the Bach Festivals may be, is yet to be fully revealed.

In the course of giving twenty-six festivals, Dr. Wolle undertook to perform the major choral works of Bach and as many cantatas as time would allow. Of the major works, the B Minor Mass was, of course, his great achievement. It was performed twenty-five times in all. Three other important works were given five times each: the Christmas Oratorio, the St. Mat-



The Late Dr. J. Fred Wolle, Founder of the Bach Choir and Conductor of the Festivals for Many Years, in Whose Memory This Year's Performance Was Held

thew Passion, and the Magnificat. The St. John Passion had three performances. Some sixty-five cantatas were heard over the period of years, a few of them being heard twice. One work has been distinguished by six perform-

ances: Strike, Oh, Strike! The plan in recent years had been to devote the first day to the less familiar works, namely the cantatas, and the second to the mass.

As the years passed, the performance of the mass matured so that it stood without a peer for grandeur and inspiration. Many of those who had been hearing it year after year felt that last year it had never been sung with more impassioned beauty. There have been flaws in execution or interpretation for which Dr. Wolle received ample criticism. But in matters of interpretation, almost any one can find flaws should he so choose to look for them. But the severest critics would have had to go far to find an interpreter who had the conception, the enthusiasm, and the faith that was Dr. Wolle's.

Certainly it is true that this musician recreated in this music the religious fervor of the composer to a degree that elevated the performance to the greatest heights of musical and religious expression. That greatness lay in the projection of the conductor's understanding of the spiritual essence that gives to this music the dynamic force of profound religious conviction.

Method in "Madness"

The "Bach madness" of those early years of the century evidently had some method in it. Out of it grew an international institution. With that growth, the amateurish character of the performance and the unequal playing of

the orchestra gave way to an exhibition of choral singing that was choral singing, accompanied by members of the Philadelphia Orchestra. The Bach Festival came to rank as a great American music festival, one that was unique because, of all music festivals here in the United States, it has kept its allegiance to one composer. Bethlehem stood by Bach, and because of that, Bach has become associated with Bethlehem. Above them shone the star of Bethlehem as Dr. Wolle was called on many occasions. The story reveals how natural it was for Bach and Bethlehem to become associated. He who first visualized that association, surely did not work in vain.

Rosa Ponselle Receives Ovation at Florence Festival

FLORENCE, May 15.—Making her first appearance in Italy on May 4 in the title role of Spontini's *La Vestale* at the Florence Musical Festival, Rosa Ponselle received an ovation. The Communal Theatre was crowded with an audience of 5,000, which included many distinguished visitors; and applause for Miss Ponselle at the conclusion of the second act lasted for at least fifteen minutes, bringing her before the curtain eighteen times.

A detailed review of the Florence Musical Festival will be published in a later issue of MUSICAL AMERICA.



NAMBA

A PANTOMIME BALLET—MUSIC BY ERNEST CARTER

(Composer of "The White Bird" and "The Blonde Donna")

Scenario by Grace Latimer Jones McClure

or *The Third Statue*

Presented at the Shakespeare Theatre, New York City, April 22, 1933

By the Charlotte Lund Opera Co., Assisted by the Aleta Doré Ballet

"... Fluent, appealing melodies. . . The composer conducted a much applauded performance." *New York Herald Tribune.*

In contrast to the reception accorded to most novelties, there was a considerable evidence of enjoyment by the young auditors. . . Mr. Carter's score departed no more from the conventional than the scenario indicates to be necessary, with all his various ideas in the mold of fairy-tale melodiousness. *New York Sun.*

A charming fairy opera for children—really a sort of ballet pantomime.

New York Mirror.

The Carter score is replete with easy flowing melodies, colorful and neat in design, and in complete accord with the story—so devised as to give the composer a good excuse to turn out an occasional rousing tune. *Musical Courier.*

The work proved of unusual interest, the story being well conceived from the dramatic and pictorial standpoint, and the music melodious in content and effectively scored so that the story was carried along musically as well as dramatically. Mr. Carter's facility in composing interesting melody was always apparent. *Musical America.*

One of the recent performances that attracted more than ordinary interest . . . it enlisted a warm response for its charming music and colorful effects. *Musical Digest.*

A large audience was delighted not only with the captivating music and colorful ballet, but to have the composer himself wielding the baton, which Dr. Carter did with authority. The music is tuneful, expertly written and extremely charming. It follows closely the fascinating story written by Grace Latimer Jones McClure, and supplies the audience with food for imagination and color galore. *Musical Leader.*

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HARRISBURG CLOSES SERIES WITH GAIN

Symphony Orchestra Has En- gaged Larger Quarters for Next Season

HARRISBURG, PA., May 20.—The Harrisburg Symphony Orchestra, self-supporting and maintained on a professional basis, has ended its second season not only without a deficit, but with a profit! Capacity audiences have necessitated the engaging of a larger auditorium, the State Educational Building, for the concerts next year.

The season just past was brought to a brilliant close on April 20 with a program of what Shakespeare would have called "healthful music." With George King Raudenbush, the dynamic young conductor, at the helm, the orchestra gave crisp and vigorous interpretations, free from mawkish sentimentality, of Tchaikovsky's Fifth Symphony, and Mendelssohn's music to A Midsummer Night's Dream. The concert as a whole was the finest in the orchestra's experience, and the prolonged applause was an eloquent tribute to Mr. Raudenbush's leadership.

Guest soloists were Maria, Greta and Elsa Hilger, violinist, pianist and 'cellist, who gave an impressive and convincing reading of Beethoven's Triple Concerto. Each of the sisters is an artist in her own right, and numerous recalls followed their appearance. Solo passages in the Mendelssohn music were skillfully handled by Eric Evans, flutist; Howard Aston and Edward Heikes, bassoon players, and David McNaughton, horn player.

The program was repeated on April 23 before an enthusiastic audience of 2,500 in the State Education Building at the inauguration of the annual campaign of the Welfare Federation of Harrisburg and vicinity.

Club's Successful Record

One of the most successful seasons in its history of fifty-one years has been closed by the Wednesday Club of Harrisburg. One hundred and thirty-eight new members were enrolled; sev-

enteen concerts were given, and audiences were the largest in many years. The peak of the season was reached when Lily Pons gave her twice-postponed concert in the State Education Building. Her success was sensational. Henry Bové, flutist, and Giuseppe Bamboschek, pianist, were the assisting artists.

An innovation in the club's year was the manuscript program which presented works by local composers on April 5. Robert Drum, John Moffitt, Mary Harriet Morley, Noah Klauss, Alice Decevee Mitchell, Helen Kulp and Robert Tempest were represented by compositions for voice, violin, piano and string quartet.

Haydn's Passion was sung on April 11 in the Salem Reformed Church by a chorus of forty under the direction of Frank A. McCarrell. Male members of the Harrisburg Solo Choir assisted, and a double string quartet played the accompaniments with James E. Schreier at the organ.

Two Operas Are Given

Excellent performances of La Serva Padrona and The Secret of Suzanne were given on April 15 with the casts made up of the following artists: George Sutton, Leah Minick, Harold Wells, John Wilson, Myrtle Gable and Edwin McKay.

An audience of 3,000 heard the recital given by Ignace Jan Paderewski in the Zembo Mosque on April 6 under the local management of Stanley G. Backenstoss.

Soloists at a spring concert arranged by the Schubert Club, of which Salome Sanders is the director, were Ruth Dornbaugh and Dorothy Ulrich. Sixteenth Century madrigals, presented in the manner of the English Singers, were contributed by Romaine King Lantz, Eliza Bretz, Mrs. William H. Witherow, Mildred Eshelman and Claire Monn Walters. The program concluded with Hadley's cantata, The Nightingale and the Rose, the solos being sung by Mrs. Ammon Moyer and Romaine King Lantz.

Sponsored by the Harrisburg Chapter of the Cheyney State Teachers' College Alumni Association, Marian Anderson, contralto, was heard on May 4 in the William Penn Auditorium. Her voice and musicianship were well exhibited in a taxing program.

SARA LEMER

Slonimsky Presents Novel Works at Orchestral Concerts in Havana



Nicolas Slonimsky Conducting a Rehearsal of the Havana Philharmonic, Which Welcomed Him as Guest. Amadeo Roldán, the Orchestra's Regular Conductor, Is Seen Seated in Line with Mr. Slonimsky's Baton

HAVANA, May 15.—Two concerts given by the Havana Philharmonic Orchestra, which is regularly conducted by Amadeo Roldán, had Nicolas Slonimsky as guest conductor. These concerts, heard in the National Theatre on April 23 and 30, were dedicated entirely to the production of works new to Cuba.

The program of the first concert opened with Mozart's Serenade in D, which was followed by Sibelius's En Saga and Gershwin's Cuban Overture. Roy Harris's Overture to The Gaiety and Sadness of the American Scene, and Moussorgsky's Pictures from an Exposition brought the list to a distinguished close. The performance of the orchestra under Mr. Slonimsky was greeted by the audience with much enthusiasm.

The second concert began with Bach's Suite in B Minor. Schönberg's Accompaniment for a Cinematographic Scene, and two works by Edgar Varèse, Octandre and Ionization, provided

a Twentieth Century contrast. The latter part of the program comprised Three Conversations by Arthur Bliss, Silvestre Revueltas's Colorines, and Aaron Copland's Music for the Theatre. During the intermission and between the numbers a series of Fanfares were heard. These short and exceedingly striking compositions were the work of de Falla, Milhaud, Goossens, Stravinsky, Prokofieff, Satie and Bliss. Mr. Slonimsky was again received with acclaim by an audience which showed profound interest in the novel and impressive works in which the two programs abounded.

Omaha Symphony to Continue Under Baton of Ganz

OMAHA, NEB., May 20.—The continuance of the Omaha Symphony next season under the baton of Rudolph Ganz has been announced by the Civic Orchestra Society, W. Dale Clark, president. E. L. W.

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Frank Astor, Cincinnati Post, May 6, 1933

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A Panorama of American Music Revealed at Federation Biennial

THAT America has come of age musically, not only in the executive branch of the art but in the more basic field of composition, cannot be doubted by one who examines the programs of the American Music Festival which is taking place in Minneapolis. Highest credit, and profound appreciation for its unflagging zeal in the cause of the American composer, must go to the National Federation of Music Clubs, which organization has made possible this unprecedented undertaking. The lot of the native composer has not been an easy one, arriving as he has in the wake of a period of immense creative fertility in Europe. He has been forced to compete, unfairly, with the masterpieces of two centuries of established European tradition. He has had to fight the inertia of a public only too willing to assume, without any effort at an examination of his work itself, that America cannot have, indeed cannot be expected to have, a musical culture of her own.

Whether or not there are composers of great stature in America at the present time is not a thing that can be decided by critics and theorists. In the end this decision can come from only one source: the American public. And it is to gain a hearing before this public, a chance to be judged in this highest court, that has constituted his greatest problem. For it must not be forgotten that music is in essence a social phenomenon. Notes written on paper in the solitude of the creative study are not yet music, and cannot be until they are released into sound as an emotional experience in which interpreter and audience participate. American music cannot be judged, indeed it cannot properly be said to exist, except in performance, and in this performance the American public must fulfill an indispensable function.

Thus, every attempt to bring about the necessary union between the American composer and his public assumes an importance to the cause of American music second only to the creative activity of the composer himself. More power to those organizations, like the National Federation of Music Clubs, which have fought to bring about this union. It is they, with the American composer, who are "creating" American music.

MUSICAL AMERICA for May 25, 1933

The programs of the festival are notable for the catholicity of taste of those responsible for them. It will come as a surprise to many music lovers that America is the home of such an astonishing number of schools and types of composers. Too often the generalizations of critics and contemporary historians concerning the present state of music in America have been based upon the esthetic theories or attitudes of small groups whose outlook has been limited by assumptions that American music *should be* this or that. Only one fact is of significance in this welter of words and dogma. American music *is*.

And those who are privileged to attend the festival will hear it in all its varied manifestations. There will be Gershwin and Victor Herbert, Griffes and MacDowell, Cowell and Ruggles, Cadman and Mason. There will be works by distinguished choral composers, both ecclesiastical and secular. There will be folk music, modernistic music, romantic music, scholarly music. Here it is—American music—spread out sumptuously before you. America, it is for you to judge. Judge harshly and impartially, but do not be swayed by preconceptions and theories. Music, even American music, is meant to be performed and enjoyed.

Shall Art Serve Propaganda in Germany, Too?

RECENT happenings in the country regularly regarded as being the most musical nation, namely, Germany, have provoked no little comment in foreign lands. For the dismissal of artists because of religious, racial or political affiliations, seems to the rest of the benighted world a procedure hardly to be justified and one certainly not to be admired.

The replacement of distinguished artists by others equally distinguished might readily be defended. But the situation is concerning itself not with the artist's merit, we learn, but with his leanings.

That music, the one language which all nations can understand, should be made a subject for political controversy is not easily understandable by Americans, by Englishmen, nor by many other nations. Yet, we read in the pronouncement of the German propaganda minister: "I must protest against the slogan of art being international. Art will have all the more international value the deeper it is rooted in the national mentality." For perfect paradox we know nothing to equal this singular statement.

Again the minister of "popular enlightenment" says: "If Die Meistersinger is so frequently performed abroad, the reason is to be found in the fact that foreigners regard the play as a typical expression of the German popular mentality."

No word from the gentleman, who is to enlighten his people, about the importance of Die Meistersinger as a work of art. That he fails to mention. It is our conviction that the reverence of all real music lovers for Die Meistersinger springs from a realization of its greatness as a music drama, its genuine beauty of word and tone, its picture of a period in Nuremberg's life when sweetness and light were deeply cherished by the good burghers, when beauty was enthroned in Germany and strife disdained.

That is what makes Die Meistersinger so deeply loved in foreign lands, we are certain, not the reason given by the minister of propaganda.

We sincerely hope that Germany will not follow in Russia's footsteps and make art the servant of propaganda. The effects noted in the Soviet's insistent efforts in this direction have in the main been most unhappy ones and have resulted in books, plays, operas and moving pictures of unusual merit being marred by the injection into their contents of governmental propaganda. Thus is art degraded, rendered unworthy of its lofty place in our hearts and minds.

Personalities



Cosmo-Sileo

Lily Pons, Sailing for France on the Lafayette, Refuses to Leave America Without Ita, a Favored Member of Her Entourage. Although Ita Has Travelled Extensively in Its Home Land of Brazil and in the United States, This Trip to Europe Is a New Experience

Under the baton of Pierre Monteux, Lily Pons will make her first concert appearance in Paris at the Salle Pleyel for the benefit of the Grands Invalides de la Guerre. Early next month Miss Pons will go to Rome at the official invitation of the Italian Government to make her debut there in two special performances of Lucia di Lammermoor and Rigoletto. After two months rest, the Metropolitan Opera soprano will journey to St. Moritz to prepare Linda di Chamounix with Tullio Serafin, under whose leadership she will sing the role at its first hearing in the Metropolitan next winter.

Weingartner—On the occasion of his seventieth birthday on June 2, the Allgemeine Musikgesellschaft in Basle will issue a tribute to Felix Weingartner written by prominent musicians and writers.

Paderewski—When Ignace Jan Paderewski sailed for Europe on April 29, he ended his nineteenth visit to the United States. The eminent pianist made his first appearance in this country on Nov. 17, 1891.

Prokofieff—In a recent interview in Prague, Serge Prokofieff declared that the period of "revolutionary gestures in music" has passed and that the present movement is towards simplicity in composition.

Leider—Under the baton of Franz von Hoesslin, Frida Leider, soprano of the Metropolitan Opera, recently scored a success as Isolde at the Monte Carlo Opera.

Robeson—A recent arrival from Europe was Paul Robeson, the popular Negro baritone, who returned from a successful engagement in London in Eugene O'Neill's play, All God's Chillun Got Wings. While in New York Mr. Robeson will make a motion picture of another of his dramatic successes, The Emperor Jones.

Journet—The one French member of the jury at the Concours International de Chant to be held in Vienna, is Marcel Journet. Mr. Journet sang at the Metropolitan Opera about twenty-five years ago. It will be remembered also that he was a member of the cast of the world premiere of Boito's Nerone at La Scala in 1924.

What They Read Twenty Years Ago

in MUSICAL AMERICA for May, 1913



The 100th Anniversary of Wagner's Birth Was Celebrated on May 22, 1913, with Special Musical Ceremonies at Wanamaker's Auditorium. The Program Included the Unveiling of a Bust of the Master; and Dr. Alexander Russell, Director of the Festival, Is Seen at the Left. With Him Is Shown Arnold Volpe, Who Conducted His Orchestra

Vraie Naturalisme

Somebody has suggested that the Nijinsky-Debussy tennis ballet "Jeux" ought to be called "Prelude à l'Après-midi d'un Joueur de Tennis."

1913

Autres Jours, Autres Moeurs

The production of Parsifal has been forbidden in Russia on religious grounds.

1913

Oh, Anna!

Anna Pavlowa is an enemy of the turkey-trot and the tango. "They are frankly provocative," she says, "unwholesomely thrilling. They are not for young girls to dance!"

1913

How Very Krazzie!

A ballet-pantomime entitled

Opera by Eleanor Everest Freer to be Given at Exposition

CHICAGO, May 20.—Eleanor Everest Freer's one act opera, The Legend of the Piper, has been chosen for presentation for the week of July 16 at the Century of Progress Exposition. The

"Zlatorog" by the late Erich Wolff has been produced in Prague with great success.

1913

Abou Ben Adhem!

Ysaÿe was recently asked who were the great violinists. "There are five at the top," he said, "Kreisler, Thibaud, Elman, Kubelik and—well, Ysaÿe!"

1913

Horrible Thought!

"Germs are bad enough, of course," says the Galveston News, "but they could be worse. Supposing they sang at their work!"

1913

Everything Comes to Him Who Waits

Boito's "Nero" is again postponed because the composer is disinclined to put the finishing touches on it.

opera will be presented in the Little Theatre on the Enchanted Island. Leroy I. Wetzel will conduct, with Valentine as assistant. Harvey C. Howard is to be the stage director; John E. Peters, the scenic director, and Karl Schulte the orchestra manager.

M. M.

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SCHOOL'S EISTEDDFOD

Tenth Annual Competition Held with Success at Westminster, Md.

WESTMINSTER, MD., May 20.—The tenth annual High School Eisteddfod, with its inter-scholastic music competition between groups from the various high schools of Carroll County, was held on April 28 in Alumni Hall of Western Maryland College. An audience of 1,800 assembled, many having driven long distances to hear the youthful organizations disclose their merited efforts. The program included orchestra works, boys' choruses, vocal solos and girls' choruses. Franz C. Bornschein was the adjudicator.

Honors were won by the Taneytown High School in the orchestra competition; the Charles County High School, in the girls' chorus division; and the Westminster High School, among the boys' choruses. The vocal honor was awarded to Elmer Wolfe High School. Combined orchestra numbers under Conductor Rohrer; and the closing work, the Gloria from Mozart's Twelfth Mass, were real scholastic achievements of which the supervisors, and the several guiding conductors might well feel proud.

Edward MacDowell Association Issues Report for 1932

The report of the Edward MacDowell Association, Inc., for 1932 is contained in a booklet of some thirty-five pages which lists works of members of the MacDowell Colony at Peterboro, N. H., published, performed or exhibited during the year. Composers

enumerated in this list are Susannah W. Armstrong, Marion Bauer, Mrs. H. H. A. Beach, Mabel Daniels, Louise Crawford, Arthur Fickensher, Mary Howe, Dorothy James, Robert W. Manton, Douglas Moore, Harold Morris, Jacques Pillois, Charles Sanford Skilton, Louise Souther, Edwin J. Stringham and Powell Weaver.

Officers of the association are: Ernest Schelling, president; Edwin Arlington Robinson, vice-president; Henry B. Nevins, treasurer; Howard Mansfield, secretary, and Mrs. Edward MacDowell, corresponding secretary.

Giannini Applauded in Berlin

BERLIN, May 15.—Dusolina Giannini has again won remarkable success in concert-giving in this city. Her recent program of lieder was sung with an art which has been acclaimed as extraordinary. Her interpretations of works by Schubert and Brahms were accepted as particularly impressive; and in every detail of her program, Miss Giannini's lovely voice and fine skill were shown to the best advantage.

Olney Series in Westchester to Open in October

WHITE PLAINS, N. Y., May 20.—Six programs will make up the list to be presented by Mrs. Julian Olney next season in the Westchester County Centre. The schedule is the following: Jascha Heifetz, Oct. 27; Lawrence Tibbett, Nov. 17; the Hall Johnson Negro Choir, Dec. 8; Uday Shan-Kar, Jan. 19; Sergei Rachmaninoff, Feb. 9, and Lily Pons, March 23.

CHICAGO BUSINESS MEN GIVE CONCERT

Symphonic Orchestra and Other Performers Heard in Good Programs

CHICAGO, May 20.—The Chicago Business Men's Orchestra, an organization of full symphonic size, consisting only of business men who meet for one rehearsal each week under the direction of Clarence Evans, gave its annual concert in Orchestra Hall on May 10. Though amateur in standing, remarkable results were accomplished by these musicians in a program that included the Bach-Abert Chorale and Fugue, Brahms's Fourth Symphony, Grainger's Molly on the Shore and the waltz from Tchaikovsky's Sleeping Beauty. The soloist was Amy Neill (Mrs. Avern Scolnik), violinist, who gave a superb performance of Lalo's Symphonie Espagnole.

Rosalinda Morini, coloratura soprano of distinguished ability, was heard in recital at Orchestra Hall on May 7, for the benefit of the Chicago High School Teachers' Association. Isaac Van Grove was at the piano, and Emil Eck supplied flute obbligati.

Dorothy Foster, pianist, and a trio consisting of Pauline Peebles, pianist, Mary Jones, violinist, and Ada Michelman, cellist, appeared in recital at Kimball Hall on May 9, as winners of a Society of American Musicians' contest.

For Benefit of Philanthropy

Sara Levee, pianist, was heard in recital at the Chicago Woman's Club Theatre on May 14, for the benefit of the Sokoler Relief Society. Miss Levee displayed a sparkling technique and mature musical feeling in a program that

included Beethoven's C Minor Variations, Franck's Prelude, Chorale and Fugue, and shorter compositions by Chopin, Ravel, Debussy and Liszt.

The Hamilton Club Chorus, under the direction of Harry S. Walsh, gave a spring concert in Orchestra Hall on May 3.

The Musical Guild presented Ludlow White, baritone, and Charles Baker, pianist, in a debut recital at Kimball Hall on May 11. Both young artists displayed promising gifts, in a representative choice of music. A large and socially prominent audience attended.

The Oriole and Wennerberg choruses of Augustana College, of Rock Island, Ill., made their third annual appearance in a concert at Orchestra Hall on May 8, under the direction of Henry Veld.

A. G.

Musical Guild in Chicago Concludes Fourteenth Season

CHICAGO, May 20.—The Musical Guild of Chicago, of which Mary Peck Thomson is president, closed its fourteenth season on May 11 with a debut recital by Ludlow White, baritone, and Charles Baker, pianist, in Kimball Hall. The membership consists of professional, lay and student groups.

The purpose of the guild is to further the cause of the student. Two debut recitals are arranged for each year, the expense being met by the guild. Monthly concerts are given for the artist members. The student group is known as the Junior Auxiliary, and has its own officers under the direction of the board of the guild. Another chapter of the guild is doing active work in Boston.

M. M.



Rudolph Ganz Was Elected President of the Bohemians at a Recent Meeting in Chicago

Chicago Bohemians Hold Annual Meeting and Elect Officers

CHICAGO, May 20.—The annual meeting of the Bohemians was held, with a dinner, on the evening of May 12 in the Great Northern Hotel. Officers were elected as follows: Frederick Stock, honorary president; Rudolph Ganz, president; Howard Wells, Dr. J. Lewis Browne and Rev. Eugene J. O'Malley, vice-presidents; Donald Malin, recording secretary; Marx E. Oberndorfer, corresponding secretary and treasurer. The board of governors consists of Edward Collins, Louis Victor Saar, Walter Knupfer, Mischa Mischakoff, Shirley Ganell, Will A. Harding, Sidney Silber and Franklin Stead.

The nominating committee was composed of Joseph R. Pick, chairman; Leon Sametini, Albert Goldberg, Walter Keller and Gordon Campbell.

A piano program by Rudolph Reuter was arranged to follow the meeting.

BOGUSLAWSKI COLLEGE HOLDS SUMMER CLASSES

Three Terms Arranged by Chicago Institution Which Gives Lessons in Various Branches

CHICAGO, May 20.—The Boguslawski College of Music, headed by Moissaye Boguslawski, pianist, is holding a summer master school of three terms. The dates are: May 15 to June 24; June 26 to Aug. 5; and Aug. 7 to Sept. 16. Work leading to a Bachelor of Music degree may be completed in the summer sessions.

Mr. Boguslawski, widely known as a concert artist, heads the piano department. Mr. Boguslawski has fulfilled many radio and concert engagements this season. His last radio appearance was on the Armour Hour on May 19, in conjunction with Phil Baker. Associated with Mr. Boguslawski in the piano department of the school is his wife, Lillian Boguslawski, also well known as a pianist.

Louis Victor Saar, eminent composer and pianist, heads the theory department. Sol Nemkowsky, violinist, is in charge of the violin work. Leila Breed, voice teacher; Ruth Lyon, soprano; Dean Remick, pianist; Herman Shapiro, theorist, and Laura Nell, pianist, are others who will comprise the faculty for the summer session. Faculty members will be heard in a series of recitals during the summer.

Jane Carpenter, who gives daily piano recitals over WGN, has been a pupil of Lillian Boguslawski for seven years. Sybil Goldberg, pupil of Mr.

Boguslawski, will give a recital in the Century of Progress series on Enchanted Island, on June 26.

M. M.

TO GIVE FREER OPERAS

Masque of Pandora and Legend of Piper Will Be Heard in Chicago

CHICAGO, May 20.—Eleanor Everest Freer's opera, The Masque of Pandora, will be presented in concert form at the Illinois Women's Civic Association on May 25.

Among the young American singers who will take part are: John Pane-Gasser, tenor; Ruth Lyon, soprano; Minas Booras, baritone; David Johnson, tenor; Marian Schroeder Booras, soprano; and Len Tesseyman, narrator. The orchestral parts will be played by an ensemble from the Little Symphony of Chicago, consisting of Karl Schulte, violin; Theodore DuMoulin, cello; Roy A. Knauss, flute; and Carl Linner, piano. The event is under the management of Jessie B. Hall.

Mrs. Freer's one act opera, Legend of the Piper, will be given fourteen performances at the Century of Progress during the week of July 16. The performances will be held at the Little Theatre on the Enchanted Island.

M. M.

OPERA SCENES GIVEN

Operatic Art Theatre in Chicago Presents Acts from Four Works

CHICAGO, May 20.—The Operatic Art Theatre, under the direction of Edoardo Sacerdote, gave the fourth of a series of operatic performances in the Chicago Woman's Club Theatre on May 14. The program consisted of the Fourth Act of Rigoletto; the Third Act of Carmen; the Fourth Act of Aida; and the Second Act of La Bohème. Participants were Martha Blacker, Jenny Podolsky, Olga Libby, Beatrice Brooke, sopranos; Bertha Walman, Helen Bartush, Irma Gramlich, contraltos; Roberto Moramarco, Frederik Mueller, tenors; William Philips, George Weber, James Mitchell, John Calder, Philip Marzula, baritones; John Read, bass.

The excerpts were presented with artistic competence, all the voices being of excellent quality. Mr. Sacerdote distinguished himself as a conductor, revealing an intimate knowledge of the scores, and maintaining at all times an excellent command of his forces.

M. M.

Jessie B. Hall Arranges Concert Courses

CHICAGO, May 20.—Jessie B. Hall, concert manager and founder of the Young American Artists' Series which is now in its seventeenth season is arranging a concert course, the success of which has been demonstrated in the Tri-Cities, Columbus, Ind., Springfield, Ill., and elsewhere.

This course consists of three numbers, featuring Miss Hall's exclusive artists, William Miller, lyric tenor, and Wadeha Atiyeh, who gives Arabic costume recitals. Miss Hall is now adding to her list a lyric soprano, Lucinda Munroe, whose Chicago debut will take place Oct. 17 in Kimball Hall.

Miss Hall will continue her recitals in Curtiss Hall, Kimball Hall and the Studebaker Theatre this coming season. Wadeha Atiyeh, Syrian-American soprano under Miss Hall's direction, will be featured in the Oriental Theatre in the Century of Progress.

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CHICAGO FORCES TO GIVE SUMMER LIST

Twenty Symphonic and Other Concerts Arranged by Friends of Music

CHICAGO, May 20.—The Chicago Friends of Music, Inc., in conjunction with A Century of Progress, has arranged a series of twenty symphony concerts, to be given during the summer at the Auditorium. The orchestra,



Frederick Stock, Who Will Conduct the Century of Progress Festival Orchestra at Chicago This Summer

to be called A Century of Progress Festival Orchestra, will consist of the Chicago Symphony Orchestra, augmented to 100 players, under the direction of Dr. Frederick Stock.

The opening program, on Wednesday, June 7, will be a Wagner festival. Later programs will enlist the services of massed choruses and renowned soloists. Negotiations are now in progress for the appearance of distinguished guest conductors. Arrangements for opera and ballet performances will also be made. The dates for the evening concerts will be June 7, 8, 9, 10, 15, 16, 17, 22, 23, 24, 29 and 30; July 1, 6, 7 and 8. Sunday afternoon concerts will be held on June 18 and 25 and July 2.

A Chorus of 5,000

The first important musical activity of the Century of Progress will be a performance of Handel's Messiah by a chorus of 5,000 under the leadership of George L. Tenney, with the assistance of the Chicago Symphony Orchestra. This will be held in the Court of States on June 4.

Other events already scheduled will be an open-air production of Aida in the Soldier's Field Stadium, on Italian Day, late in June, under the management of Grace Denton. The Paulist Choristers, under the direction of Father Eugene O'Malley, will also give a concert on the exposition grounds on June 6.

Among the choral organizations to be employed will be the North Shore Festival Chorus, G. C. Bainum, conductor; the Apollo Musical Club, led by Edgar Nelson; the Chicago A Cappella Choir, Noble Cain, conductor; and the Swedish Choral Society, conducted by Harry P. Carlson.

At the final concerts of the Chicago Symphony, Mr. Stock urged everyone to support the undertaking. A. G.

PROGRAMS IN CAPITAL

Washington Audiences Hear Rigoletto and Attractive Concerts

WASHINGTON, May 20.—Alfredo Salmaggi, who has given the city its only opera this year, recently produced Rigoletto. Joseph Royer had the title role; Maria Serrano was Gilda, and Lillian Marchetto appeared as Maddelena. Nino Martini, scheduled for the part of the Duke, did not appear and his place was taken by Mr. Cervasi.

Remo Bolognini, assistant concertmaster of the New York Philharmonic-Symphony Orchestra, played a program of modern violin music at the Carlton Hotel on April 30. An enthusiastic audience greeted him. Henriette Bagger, mezzo-soprano, gave an excellent recital at the Arts Club on May 2, charming everyone with her lovely voice. On the same night, the George Washington University Glee Club, a prize-winning organization, gave its annual spring concert with Nils Falkman, tenor, as guest soloist; and a new choral group, the Washington Oratorio Society, presented The Creation at Central High School. R. H.

Ernest Bloch Conducts Concert of Own Works in Turin

TURIN, May 15.—Ernest Bloch appeared as conductor in a program devoted to his own compositions under the auspices of the Societa dei Concerti Sinfonici del Liceo Musicale Giuseppe Verdi on April 19. The program comprised his Winter-Spring, Concerto Grosso, Trois Poemes Juifs, and the Israel Symphony. The orchestra of the Syndicate Orchestrale Torinese participated with the following soloists: Graziella Gazzera Valle and Margherita

Bruni Gurgo, sopranos; Rosa Brusa Anselmo, mezzo-soprano; Bisazza Germana, contralto, and Cornaglia Guido, bass.

Naumburg Concerts in Central Park to Begin May 30

The first program in the annual series of four orchestral concerts on the Mall in Central Park, donated by Walter and George Naumburg in memory of their father, Elkan Naumburg, will be given on May 30 under the baton of David Mannes. The second concert on July 4, will be led by Jaffrey Harris, and that on July 31 by Rudolph Thomas. The final concert, on Labor Day, the anniversary of Mr. Naumburg's death, will be led by Leon Barzin. Elkan Naumburg donated the bandstand used for the Mall concerts, in 1923.

Sixteenth Season of Goldman Band Concerts to Begin in June

The sixteenth season of free concerts by the Goldman Band, conducted by Edwin Franko Goldman, will begin on the Mall in Central Park on June 19 and end on Aug. 17. Programs in Central Park are to be given on Sunday, Monday, Wednesday and Friday evenings. On Tuesday, Thursday and Saturday evenings the band will play on the Campus of New York University. These concerts are the gift to the city of the Daniel and Florence Guggenheim Foundation.

Fritz Busch to Conduct in Buenos Aires

BERLIN, May 15.—Fritz Busch has accepted an invitation to conduct German operas at the Colon Theatre in Buenos Aires during August and September.

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MARTHA BAIRD



In recent seasons Miss Baird has filled over 95 engagements in the United States alone, appearing in the following cities (many of these being RE-engagements):

- | | |
|---|--|
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| (5) BOSTON, MASS. | Of these, 4 were a series of All-Chopin Recitals, comprising almost the entire works of Frederick Chopin, a feat never before accomplished by any woman pianist. |
| (2) MANCHESTER, N. H. | |
| (2) MILTON, MASS. | |
| FITCHBURG, MASS. | |
| (2) NEW CANAAN, CONN. | |
| NORWALK, CONN. | |
| (5) MUSIC MOUNTAIN (FALLS VILLAGE), CONN. | HARTFORD, CONN. |
| SCRANTON, PENNA. | (4) PROVIDENCE, R. I. |
| WILKES-BARRE, PENNA. | (3) YONKERS, N. Y. |
| EASTON, PENNA. | BATAVIA, N. Y. |
| PITTSBURGH, PENNA. | (3) CHICAGO, ILL. |
| UNIONTOWN, PENNA. | DETROIT, MICH. |
| OIL CITY, PENNA. | ALBION, MICH. |
| PARKERSBURG, W. VA. | (2) MADISON, WIS. |
| CLARKSBURG, W. VA. | EVANSTON, ILL. |
| HAGERSTOWN, MD. | BILLINGS, MONT. |
| CHARLESTOWN, S. C. | SAN ANTONIO, TEX. |
| BLAIRTOWN, N. J. | (2) ST. LOUIS, MO. |
| NEWARK, N. J. | (4) SAN FRANCISCO, CAL. |
| QUANTICO, VA. | (6) LOS ANGELES, CAL. |
| WASHINGTON, D. C. | (2) PASADENA, CAL. |

Orchestral engagements have included:

- | | |
|--|--|
| BERLIN PHILHARMONIC (Germany) | |
| (4) LONDON SYMPHONY (England) (Sir Thomas Beecham, conducting) | |
| QUEEN'S HALL ORCHESTRA, London (Sir Henry Wood, conducting) | |
| BRITISH WOMEN'S SYMPHONY, London | |
| BOURNEMOUTH SYMPHONY (England) | |
| HARROGATE SYMPHONY (England) | |
| BOSTON SYMPHONY (Pierre Monteux, conducting) | |
| BOSTON SYMPHONY (Serge Koussevitzky, conducting) | |
| DETROIT SYMPHONY (Ossip Gabrilowitsch, conducting) | |
| CHICAGO SYMPHONY (Frederick Stock, conducting) | |
| (2) SAN FRANCISCO SYMPHONY (Basil Cameron, conducting) | |
| (2) LOS ANGELES PHILHARMONIC (Artur Rodzinsky, conducting) | |
| BOSTON CHAMBER ORCHESTRA (Nicolas Slonimsky, conducting) | |
| PROVIDENCE SYMPHONY (Wassili Leps, conducting) | |

Among engagements on extended European concert tours have been: The "International Celebrity" Courses of Concerts throughout England, Scotland and Ireland.

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KANSAS CITY HEARS NATIVE MUSICIANS

Resident Artists Give Programs of Special Interest as Year Closes

KANSAS CITY, Mo., May 20.—Activities of the Kansas City Musical Club were brought to an auspicious close for the season with the recital which was a tribute to honorary members and the more recent annual breakfast. The first event, held in Edison Hall, drew a capacity audience that was demonstrative in its recognition of the creative gifts of honorary members.

Carl Busch conducted the Kansas City Training School Orchestra in his symphonic poem, *Hiawatha's Vision*. Powell Weaver's *Imaginary Ballet* was interpreted by Ruth Glover and her group of dancers. N. De Rubertis conducted this work and his own *Neopolis*. Richard Canterbury played a piano group, representing Fannie Bloomfield Zeisler; Paul Fraser, baritone, represented Ottley Cranston; and Mabelle Glenn led the Memorial Choir of Grace Holy Trinity Church. Mrs. A. J. Colt, president of the club, introduced the honorary members, who included, in addition to those already mentioned, Dr. John Thompson, Walter Fritschy and Daisy Nellis.

An Original Travesty

The annual breakfast, held in the Baltimore Hotel, was followed by a program which presented a travesty on club activities, written by the program chairman, Evaline Hartley. The cast included Mrs. Ottley Cranston, Mrs. Dorothy Rooney, Winnifred Lee Goldsborough, Mrs. William E. Lyons, Edna Forsythe, Mrs. L. Logan Smith, Amy O'Sullivan, Gladys Taylor, Rose Nutter, Mrs. Cary W. Barney and Mrs. Lewis Hess.

George Phelps, director of the Horner School of the Theatre, directed Browning's *In a Balcony*, in which he appeared in the leading role, assisted by Betty Ann Painter and Marian Crutcher. Catherine Wellemeyer, Isabel Curdy and Helen Curdy furnished the incidental music. Mrs. W. T. Johnson was guest of honor and accepted the office of president emeritus.

Sorority Activities

At a recent musical of Mu Phi Epsilon Sorority Mary Watson played her



Carl Busch, Taking Part as Conductor in a Kansas City Musical Club Program

own Sonata, quasi Fantasia, a brilliant composition in three movements. Mrs. Joseph Easley, pianist, Sol Bobrov, violinist, and Gladys McCoy Taylor, contralto, completed the program.

The sorority's sixth program was all American. Hadley's *A Legend of Granada* for women's voices, soprano and baritone solos, was given with the participation of the Kansas City Orchestra Training School, conducted by Mr. De Rubertis. Mrs. Robert Garver led the vocal ensemble. Mr. De Rubertis and the orchestra opened the program with MacDowell's *Woodland Sketches* and furnished the accompaniments for MacDowell's *Piano Concerto in D Minor*, played by Jean Smith, and the *Song of the Robin Woman* from Cadman's *Shanewis*, sung by Mrs. Raymond Havens.

Admirable Recitals

Leopold Shopmaker's violin recital created enthusiastic comment. He played Beethoven's *Kreutzer Sonata* with Phil H. Warner as pianist; and in the Mendelssohn *Concerto* had the assistance of the Kansas City Horner Conservatory

Orchestra, Forest Schulz, conducting. Guest artists at the Kansas City Musical Club's organ concert were a group of singers, the Madrigalians, of the Kansas State Teachers College, Emporia, with Frank Beach, director. Others appearing on the program were Mrs. Fred Bishop, Paul C. Larey, Ella Van Huff, Mrs. Frederic Shaw, Mrs. Niles Gilmour and Gladys Gwynne Combs.

The final sonata recital of a series by Lucile and Carrol Cole was heard in the Baltimore Hotel. Mozart, Pierné and Tchaikovsky were composers whose music had thoughtful interpretations. Catherine Wellemeyer, 'cellist, was guest artist in the Tchaikovsky Trio. Fifteen new works have been among the thirty-seven presented by the Coles since their series was inaugurated four years ago.

BLANCHE LEDERMAN

GRAND OPERA SEASON PLANNED FOR ST. LOUIS

Series to Open Music Hall in New Auditorium Under Guy Golterman Is Projected for Next Year

ST. LOUIS, May 20.—Plans are under way for a season of grand opera, under the direction of Guy Golterman, for the dedication of the Music Hall in the new Municipal Auditorium and Community Centre early next year. The project is designed to include eight evening performances and two matinees, given at intervals extending over two weeks.

Visiting the city recently, Mr. Golterman spoke of the enthusiasm with which the idea has been received, and expressed the belief that such a series would become annual. He said he had invited the St. Louis Symphony Orchestra to take part.

Aida is mentioned as the opera likely to be chosen for the initial performance. Other works spoken of are the most popular operas of Wagner, Bizet, Puccini and Mascagni.

Mr. Golterman's plan calls for the engagement of some twenty singers for leading roles and of two conductors. He would form a chorus of 100 St. Louis singers and a ballet chosen from dance schools in the city.

The project is endorsed by Mayor Bernard F. Dickman, Henry W. Kiel, former mayor, and other leaders in civic activities.

OPERAS IN DETROIT EXCELLENTLY GIVEN

Three Works Produced by Civic Company in Successful Run Under Wronski

DETROIT, May 20.—Jack and the Beanstalk by Louis Gruenberg, Carmen and Robin Hood were the three works that made up the fifth season of the Detroit Civic Opera Company, held in Orchestra Hall from May 2 to 13. Under the direction of the tireless Thaddeus Wronski a successful run was achieved by the local enthusiasts.

There were two performances of Jack and the Beanstalk with principals and scenery from the Juilliard School of Music. Robin Hood was sung twice; Carmen was given on May 5.

The cast of Jack and the Beanstalk included Alma Milstead as Jack, Marion Selee as the Mother, Ruby Mercer as the Old Woman, and Raymond Middleton as the Giant. Roderic Cross and Warren L. Terrey combined as the cynical though highly amusing Cow. Gregory Ashman led the orchestra of Detroit Symphony men. Alfredo Valenti was the stage director.

Joan Peebles made her debut here as Carmen, turning in a good piece of work. Ethel Fox was Micaela; Edward Molitore, José; Giuseppe Interrante, Escamillo, and Mr. Middleton the Zuniga. Fulgenzio Guerrieri conducted. The dances were prepared by Theodore J. Smith. Peter J. Donigan's scenery was colorful.

Robin Hood had Mr. Molitore as Robert, Forrest Huff as the Sheriff, Miss Fox as Lady Marian, Fritz Von Busing as Dame Durden and Miss Peebles as Allan-a-Dale. Mr. Wronski conducted.

HERMAN WISE

Norfleet Trio Camp to Open in July

The eighth season of the Norfleet Trio Camp for Girls will open at Peterboro, N. H., on July 6 for a term of eight weeks. The directors, Helen, Catharine and Leeper Norfleet, will be assisted by a staff of artists. Departments will include ensemble playing and singing, Dalcroze eurythmics, dancing, painting, modeling and other phases of art, as well as the usual land and water sports of camp life.

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New York Herald Tribune

"RICH CONTRALTO—MUCH TONAL SPLENDOR."

New York Sun

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Amelita Galli-Curci Revels in the Spring Weather at Sul Monte, Her Summer Home in the Catskills, Situated at Highmount, N. Y.



Cosmo-Sileo

Right: Yehudi Menuhin Visits School Chums on His Recent Trip to San Francisco, Where He Played Three Concertos in a Special Concert Arranged for Him with an Orchestra



Right: Maria Olszewska (Left), Contralto, Siegfried Tappolet, Bass-baritone, and Mrs. Wilhelm von Wymetal, Jr., Wife of the Newly-engaged Stage Director, Emerge from the Aegis of the Metropolitan Opera and Sail for a Summer in Europe



Left: Grete Stueckgold, Metropolitan Opera Soprano, Takes Along Her Dog Lumpi for a Stroll in Riverside Drive. At Lake Sternberg, Near Munich, She and Her Husband, Gustav Schuetzendorf, Metropolitan Baritone, Will Spend the Summer

SPRINGFIELD UNITS PERFORM TOGETHER

**Orchestral and Choral Bodies in
Combined Concerts Are
Heard Advantageously**

SPRINGFIELD, MASS., May 20.—Local choral and orchestral groups have been exceedingly active during the last fortnight. The Springfield Symphony Orchestra gave its second "pop" concert on April 28 at the Auditorium, Arthur H. Turner conducting, and James Knox serving as substitute concertmaster, in the absence of Alfred Troemel. The Williston Glee Club, led by Charles E. Rouse, contributed well-sung groups.

Pupils from the public schools provided an impressive concert at the Auditorium on April 27, a very large audience helping to swell the Parent-Teacher Association's benefit fund for children. Under the direction of John F. Ahern, music supervisor, a program was arranged which displayed a mixed chorus of grade school pupils, the massed bands of the junior high schools, the Technical High School Band, the glee clubs of Forest Park School, and the combined orchestras of the High School of Commerce and Technical High School. Leading these groups were Marjorie E. Goodhines, Bert F. Cropley, Charles A. Woodbury, Alice E. Loynes and William J. Watkins. Accompanists were Dorothy B. Mulroney, Helen M. Foskit, Ernestine Edwards, Faith Schultz. About 800 pupils participated. Especial interest was taken in the first complete symphony orchestra ever assembled in the Springfield schools.

Insurance Company Groups

The annual concert of the girls' glee club and the men's glee club of the Massachusetts Mutual Life Insurance Company was presented on April 25 in the company's auditorium before a large and enthusiastic audience. An augmented orchestra assisted. Hazel Clark conducted. Outstanding were a choral setting of Peer Gynt and a choral fantasia based on Lohengrin. The latter in particular revealed careful preparation. Incidental solos were sung by Margaret Hill, Lena Laconti, and James L. Marchese. The clubs total over 100 voices.

Recent trips of the two largest male choirs included a visit to South Manchester, Conn., by the MacDowell Choir under the leadership of Arthur H. Turner on April 24, a joint program being given with the Beethoven Glee Club of that city. The Orpheus Club,

directed by John J. Bishop, appeared in South Hadley Falls on April 26, adding handsomely to the benefit fund of Mount Holyoke Masonic Lodge. The assisting soloists were Margaret M. Hill, soprano, and C. Romeo Girard, violinist. Helen B. King was accompanist. Hilaire J. Prevost sang an incidental solo.

A benefit concert was given on April 30 at the Boys' Club by the Springfield Turn Verein Ladies' Glee Club under the direction of Rudolf Merkel, in connection with the showing of the German talking picture, Kameradschaft.

JOHN F. KYES

RUBINSTEIN CLUB ENDS ITS FORTY-SIXTH SEASON

**Emma Redell, Attilio Baggioro and
Marcel Hansotte Soloists in
Musical Program**

The Rubinstein Club, Mrs. William Rogers Chapman, president, ended its forty-sixth season with its annual White Breakfast and concert in the Waldorf Astoria on the afternoon of May 6.

After a reception in the Astor Gallery, the breakfast took place in the grand ball room. Following the breakfast the musical program was given by Emma Redell, soprano, who recently returned from a concert tour of Russia, and Attilio Baggioro, tenor. There were orchestral numbers by an ensemble symphonique conducted by Bernhard Levitow, and Marcel Hansotte played the first movement of Grieg's A Minor Piano Concerto.

Miss Redell sang with splendid tone and high artistic finish, the air of Lisa from Tchaikovsky's Pique Dame and a group of songs in English equally well interpreted. Edith Henry was her accompanist.

Mr. Baggioro sang Una Furtiva Lagrima from L'Elisir d'Amore, and songs by Carissimi, Strickland and Protheroe, winning high tribute from the audience. Miguel Sandoval played his accompaniments. The orchestral numbers included Beethoven's Coriolanus Overture and the Magic Fire Music from Die Walküre. The program closed with The Star-Spangled Banner. Following the concert there was dancing. D.

Florence Austral Sings with London Philharmonic

LONDON, May 15.—Florence Austral, soprano, appeared at the concert of the London Philharmonic Orchestra which marked the first appearance here of Bruno Walter since his permanent departure from Berlin. Mme. Austral sang the Immolation from Götterdämmerung, winning high approval from the audience and the critics.

NORTHWEST MUSIC SUPERVISORS MEET

**Seattle Is Host to Conference
Which Is Attended by Many
Educators**

SEATTLE, May 20.—Seattle was host to the Northwest Music Supervisors Conference (third meeting) on April 16, 17, 18 and 19. Officers elected for 1933, 1934 and 1935 are: Charles Cutts, Anaconda, Mont., president; R. C. Fussell, Renton, Wash., first vice-president; Mildred McMannis, Vancouver, B. C., second vice-president; Bernice Bernard, Moscow, Ida., secretary; Esther Jones, Seattle, treasurer; Donald Hoyt, Seattle, auditor; Helen Hall, Seattle, Northwest director, and Vincent Hiden, Olympia, Wash., national director.

School music teachers from Washington, Oregon, Idaho, Montana and Alaska assembled to hear distinguished educators pass on the value of music study, and to observe demonstrations by pupils of elementary classification on up to university grades. That appreciable progress has been made in the Pacific Northwest in public school music was evidenced in the high standards shown by a cappella choruses, small vocal ensembles, and bands.

The culminating concert was given by the All-Northwest High School Orchestra, of over 200 players, under the direction of Glenn H. Woods, Oakland, Cal., and an All-Seattle High School Chorus of 400, under the baton of R. H. Kendrick.

The success of the conference was largely due to the work of the Seattle Executive Committee, headed by Ethel M. Henson, supervisor of music, Seattle High Schools, who had the assistance of Helen Coy Boucher, Ruth Durham, Frances Dickey, S. E. Fleming and Worth McClure.

Speakers and Their Themes

The conference was called to order by Anne Landsbury Beck, University of Oregon, president. She based her address on the theme "Every child a cultivated amateur," in answer to greetings from Worth McClure, superintendent of schools, Seattle, and Magnus Petersen, president of the Seattle Music Teachers Association.

Principal addresses were: Music a Part of Every Day Life, by Dr. W. L. Uhl, University of Washington; Is Art An Extra in Life and Education? by Dr. George Rebec, University of Oregon; Musical Training Essential for the Modern Teacher in the Elementary Schools, Dr. C. H. Fisher, State Normal School; Rural School Music, Marguerite Hood, state supervisor of music,



R. H. Kendrick Conducted the All-Seattle High School Chorus at the Supervisors Conference

Montana; Idaho Chorus Plan for Rural Communities, Bernice Bernard, University of Idaho; Conducting Community Choral Groups, John Stark Evans, University of Oregon; and Creative Expression in Music, Martha Sackett, Cornish School, and Ruth Durham, supervisor of music, Seattle.

From Other Cities

Supplementing demonstrations of various activities in Seattle schools were those of other cities: Everett, Rose Zimmerman, director; Portland, Robert Walsh, director; and Renton, R. C. Fussell, director.

The music department of the University of Washington presented several high class programs under the direction of Florence Bergh Wilson and Charles Wilson Lawrence. Musical interludes of John J. Landsbury, pianist, and the Madrigal Club, State Normal School, F. Walter Huffman, director, were more mature touches in the schedule.

Each day's session ended with a lobby "sing," the leaders being Donald Foltz, of Boise; John Stark Evans, Eugene; and Ernest H. Worth, Seattle.

DAVID SCHEETZ CRAIG

Rosenfeld Club Meets in Chicago

CHICAGO, May 20.—The Maurice Rosenfeld Music Club met at the Chicago Conservatory on a recent date. The program was given by Dansy Jacobs Lieberfab, pianist, and Laurajean Ruhig, violinist, with explanatory notes by Maurice Rosenfeld. M. M.



RALPH

LEOPOLD

PIANIST

"... he earned an ovation."—*New York Times*.

"... a beautiful touch and rich mellow tone."—*New York Post*.

NOW BOOKING SEASON 1933-34 FOR MUSIC CLUBS—FESTIVALS—RECITALS

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Singing Creation Below the Earth's Surface



Aultman
The Amphitheatre in the Carlsbad Caverns, Seventy-five Feet Underground, Was the Scene of a Unique Performance of Haydn's Oratorio by El Paso Musicians. In the Audience Were Attendants from Twenty States, from Canada and from Mexico

EL PASO, TEX., May 20.—Some 1,500 persons from twenty states, from Mexico and from Canada attended a performance of The Creation given in the amphitheatre of the Carlsbad Caverns, seventy-five feet below the earth's surface, on the evening of May 6. There were 180 in the chorus and orchestra. Roscoe P. Conkling conducted.

The performers seemed inspired and gave a stirring interpretation of Haydn's music. Acoustics were found to be good, and the surroundings, with dim lights, were impressive. When the chorus sang "Let There Be Light" a glow appeared and penetrated into the dark corners of the cavern.

The arias With Verdure Clad and On Mighty Pens were sung by Mrs. Wallace Perry and Margaretta Chalfont, respectively. The duet for Adam and Eve was sung by Mrs. Courtney Proffitt and Dorrance Roderick. Louis Coggeshall and Walter Davis were soloists; and a trio was composed of Cleo Cobb, Mrs. L. R. Stablein and William Balch.

A large audience attended the final

concert given this season by the El Paso Symphony Orchestra in the auditorium of Scottish Rite Temple. It was the farewell performance of H. Arthur Brown, conductor, who will move to Kentucky in the fall. The orchestra was assisted by a chorus of men's voices under the leadership of Charles J. Andrews, former director of the Old Orpheus Club, outstanding singing society of men in the southwest. The chorus sang On the Banks of Alan Water, accompanied by Mrs. H. W. Foester, and other works. Mr. and Mrs. Andrews sang Ai Nostri Monti.

The Mexican Presidential Band of Mexico City, winner of eleven musical competitions throughout the world, played at Fort Bliss on May 6, under the baton of Capt. Genaró Núñez. Most of the seventy-five musicians have been with the organization since its formation thirteen years ago. Ricardo C. Lara, lyric tenor, sang. The band came for the fiesta in Juarez, across the river from El Paso.

GEORGIA B. CARMICHAEL

Denver Societies Combine in Annual Spring Concert

DENVER, May 20.—The annual spring concert by the Tuesday Musical Club, Jane Crawford Eller, conductor, and the Denver Orpheus Male Chorus, R. Jefferson Hall, conductor, was given in Morey Junior High School, on the evening of May 2.

The united choruses were heard under Mr. Hall in the opening number, and under Miss Eller in the closing one. The separate choruses each sang two groups, featuring works by A. Walter Kramer, Rachmaninoff-Kramer, Kountz, Strickland, Sullivan, Speaks and others. The accompanists were Carl Sandell and Mrs. John S. Chase.

Down Town Glee Club Chooses Officers

The Down Town Glee Club, which is conducted by Channing Lefebvre, held its annual meeting and dinner on May 10 at the Liederkranz Club House and elected the following officers: Chester

H. Smiley, president; Walter H. Swift, vice-president; John C. MacElroy, secretary; William J. Schwartz, treasurer. Directors who will serve for three years are: Robert Gibson, Francis A. Weisman, Alden D. Stanton, Palmer I. Bessey and Dr. Norman L. Hillyer.

Brahms's Requiem Sung in Plainfield

PLAINFIELD, N. J., May 20.—The Plainfield Choral Club reached the highest peak in its history with a performance, on April 25, of Brahms's Requiem, sung under the baton of Willard Sektberg in the First Park Baptist Church. The performance had marked dramatic value, the tone of the chorus being pliable and sensitive, and the details of expression being exceedingly effective. Soloists were Ethel Fox, soprano, and Howard Laramy, baritone. Both were admirably equipped for their tasks, and each sang with a feeling that was convincing. Andrew Tietjen was organist and John Alstand at the piano.

IN HONOR OF BRAHMS

Bimboni Leads Philadelphia Program—Unemployed Aided

PHILADELPHIA, May 20.—Under the leadership of Alberto Bimboni, a Brahms Centenary Celebration was held in the Irvine Auditorium of the University of Pennsylvania on May 11, sponsored by the president and trustees of the university.

The program was given by the Men's and the Women's Glee Clubs with the assistance of the Treble Clef Club; the Orpheus Club; Irene Beamer, contralto; Horatio Connell, baritone, the Connell Vocal Quartet; and Sune Johnson and Ernani Angelucci, French horns.

Throughout the performance, a high grade of achievement was reached. Mr. Bimboni is expert in getting the best results, and on this occasion was no less successful than usual. The ensemble work was wholly admirable, and the soloists came in for a deserved share of the applause.

For the benefit of unemployed musicians, a group of players from the Pennsylvania Symphony and the Germantown Academy Glee Club, N. Lindsay Norden, conductor, gave a "pop" concert in the auditorium of the First Presbyterian Church, Germantown, on the evening of May 15. The program was composed of classic and semi-popular works for both chorus and orchestra, all of which were played and sung with finish, evoking much enthusiasm from a large audience.

Dorothee Manski to Sing Isolde at Salzburg

Dorothee Manski is to sing Isolde in three performances of Tristan und Isolde to be given at the Salzburg Festival this summer under the baton of Bruno Walter.

Olin Downes Lectures on Poland

A lecture on Impressions of Poland, Musical and Otherwise, was given by Olin Downes, music critic of the New York Times, under the auspices of the Polish Institute at the Roerich Museum on the evening of May 18.

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M. M., Vossische Zeitung

"... A conductor with virtuosity, elasticity, technic, taste and temperament."

Dr. F. Brust, Allgemeine Musik Zeitung

"... Conducts with authority, precision and with tremendous temperament."

Paris, Comœdia

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New York City

LILY PONS CONQUERS SOUTH

Spring Tour Succession of Triumphs

ATLANTA

APRIL 20, 1933

LILY PONS' VIBRANT, FLUTE-LIKE VOICE

Charms Audience of Music Lovers

Her petite brunette beauty and her captivating stage presence won her audience before a single tone was emitted. But although her charm enhanced the joy of the evening, her voice needs no aid in enchanting, so vibrant, so heart-gripping, so pure, so true is its quality.

Unlike many coloratura sopranos, there is a warmth and a richness to her voice that stirs the listener. With a seemingly unlimited range, her voice possesses also unlimited agility and flexibility, and her amazing vocal control together with her musicianship and innate artistry made a combination with her vocal gift that left nothing to be desired.

Miss Pons' voice is one of unusual versatility. At times, when singing with flute accompaniment, the quality of her voice so nearly resembled the flute that it required discriminating listening to distinguish. At other times the bird-like clarity was almost phenomenal, and still other songs of a more lyric nature pulsated with emotional warmth.

Constitution—Mozelle Horton

BIRMINGHAM

APRIL 22, 1933

FRENCH ARTIST CAPTURES AUDIENCE WITH CHARM AND GREAT VOICE

Capturing her audience with personal charm and youthful freshness from the moment she stepped upon the stage, Lily Pons thrilled listeners with a voice that is generally recognized as the greatest among living sopranos.

If there were those who doubted the applicability of the superlative, she must have swept aside all indecision. She sang with a voice versatile in tonal effects and control, remarkable for its quality over a wide range, warm and colorful and vibrant through pyrotechnics of coloratura selections.

Age-Herald

SAN ANTONIO

APRIL 29, 1933

PONS TRIUMPHS IN CONCERT HERE

A chic little French woman stood in the Municipal Auditorium, and seemingly without an effort, held an audience of more than 2,000 persons enthralled.

A charming personality, a fragile beauty, and a voice that sparkles like the summer sunshine. But her greatest charm is the perfectly natural way in which she sings.

She was a human lark with a lark's song on her lips.

Express

LITTLE ROCK

APRIL 8, 1933

VOICE OF YOUNG METROPOLITAN OPERA SINGER THRILLS CROWD

We see now why the Metropolitan Opera House is sold out when Lily Pons is scheduled to sing. This diminutive coloratura soprano with the lovely voice has everything that it takes to make a singer—youth, charm, an unsurpassed voice and a dramatic stage presence. She entranced her audience with the same ease with which she brought the Metropolitan audience to her feet two years ago.

There were vocal pyrotechnics a-plenty. Miss Pons trilled and caroled as effortlessly as a child. What took our breath was "Lo, Here the Gentle Lark," which it is said requires the voice of an angel, to which we add, "or Lily Pons."

Everyone waited breathlessly for the high F in "Lucia," which electrified New York at her debut. It was clear and fine and true and a satisfying close to a gorgeous program.

Gazette

HOUSTON

APRIL 27, 1933

AUDIENCE IS CAPTIVATED BY LILY PONS

Offering a program replete with musical beauty, the fascinating Lily Pons gave an exquisite concert. It has been years since such a lovely, sweet, clear voice has been heard in the Auditorium. Miss Pons was indeed the crowning triumph. She was accorded one of the greatest ovations given any visiting artist in Houston.

Her charming stage manner was almost as awe-inspiring as her exquisite voice. Attired in a long shimmering white satin gown, the petite French prima donna completely captivated her audience before she sang a note.

From her opening number until the final note of her last encore, the coloratura soprano sang with all the ease of a nightingale.

Post

ST. LOUIS

APRIL 6, 1933

LILY PONS' DEBUT HERE A TRIUMPH FOR YOUNG SINGER

When what was really a triumphant evening in the old manner came to an end with the Mad Scene from "Lucia di Lammermoor," Miss Pons was quite at home in her technique, matching note for note with the flutist's obbligato. Miss Pons has charm of manner and a lovely silken quality of tone.

It seems certain that Miss Pons is all within the managerial meaning of sensational as a coloratura soprano. She has youth, a delightfully easy and unaffected manner and remarkable skill in presenting the difficult tone conceits of the masters she undertakes to interpret.

Star

NASHVILLE

APRIL 18, 1933

LILY PONS' SINGING STIRS NASHVILLE

Opera Star's Voice and Personality Combine to Keep Large Audience Entranced

At infrequent intervals nature plays some strange trick with the human larynx and produces a voice of extraordinary range and of a scintillant lightness of quality that permits of unusual technical development. When range, quality, and musicianship are combined, the result is something of rare excellence.

American audiences have been paying tribute to such a one in the person of Lily Pons, who, unheralded and unsung, made a smashing hit at the Metropolitan Opera House two years ago. Last night Nashville added its voice to the chorus of acclaim, waxing more and more enthusiastic as the evening proceeded, until the auditorium rang with such applause as had not been heard within its ancient bricks for many a day.

I must confess to no great admiration for the common run of coloratura sopranos. They might well be called colorless sopranos. But Lily Pons is a coloratura soprano plus. She has a range that extends for half an octave above what is known as "high C." She has such consummate skill that she can sing her topmost note with devastating ease and softness.

There is as well a lovely, velvety texture to the quality that extends down through her middle and lower range. Furthermore, she is a musician and sings with intelligence. All these excellencies are found in a personality and stage-presence that are unusually attractive. With such a combination is it any wonder that she has the public at her feet?

Banner

PONS ART WINS AUDIENCE

French Singer Shows Why World Acclaims Her

One contemplates with awe the apparent ease and rich certainty with which Lily Pons commands the heights of the scale, then changes to a mellower tessitura or the lower range. She carries from opera to the concert stage the dramatic contributions of movement, inclining to her listeners, stepping a pace toward them, providing for students an exemplary demonstration of how opera arias should be sung.

Tulsa Tribune

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PHOTO BY TOPPO

CHICAGO

APRIL 4, 1933

CONQUERS WHOLE AUDIENCE
WITH HER VOICE AND CHARM*Encore After Encore Asked and Is Given*

Lily Pons, the miniature coloratura of the Metropolitan Opera, is much more than the foremost exponent of a difficult art. She is a personality of the stage, operatic and concert.

For this intelligent little French woman has in rare measure that quality of presence and address called charm. In the concert hall she is the most natural and unassuming of divas, happily free from all hint of the grand manner, as a gifted hostess eager to entertain her guests. She establishes contact with her listeners before a note is sung, and before the first number on her program is finished, they are her friends and partisans.

Last night a capacity audience kept her busy with all the extra numbers that they could persuade her to add to a lengthy and taxing program.

She exhibited a marvelously facile scale, a deft and suave command of the typical coloratura pyrotechnics that acquired musical significance through the faultless evenness, the brilliant facility, and the feeling for the impulse of rhythm and movement that gave it impetus.

Herald-Examiner, Glenn Dillard Gunn

Be assured of one fact, the audience raved over Mlle. Pons. Applause that imperiously demanded encores echoed through the house. Delight and pleasure were reflected on every face. The box-office told a heartening story. I, too, admire the quality, the crystalline purity and lift of Mlle. Pons' tone. It is a voice of lovely texture, with phenomenal range and extraordinary agility and technical virtuosity. These virtues, plus a personality of simple charm, are Mlle. Pons' greatest attraction.

She captivated us all by the beauty of her timbre and the finish and brilliance of her execution, topping off these wonders with a scintillant high F that bowled us over.

American—Herman Devries

NEW TRIUMPH SCORED

BY LILY PONS

It is a question whether we heard Lily Pons with our eyes or saw her with our ears. The especial charm of her singing lies in her production of tone. She discloses herself a vocalist of the purest elegance. This exquisite and spontaneous felicity marked her phrasing likewise. And in all the youthful and unspoiled energy that makes Miss Pons too lovely for words, still there remained that sureness of taste, that orderliness, that spaciousness of perception which characterizes musical nobility.

It is unquestionably Miss Pons' girlishness, however, which first enraptures her hearers and which remains in our memory as we think of her. It even deafens us a little to the blandishment of her inflection and the maturity of her style, making these seem the result of some sort of divination. A contradiction of this kind almost always lies at the bottom of a success in which artistry and personality have an equal share. In the case of Miss Pons the success is so emphatic and so gladly accorded that one feels either her singing or her presence might justify it alone.

Daily News—Eugene Stinson

TULSA

APRIL 14, 1933

PONS ASTONISHES
CROWD WITH ART

Famous Coloratura Gave Wonderful Performance
A little person in a long-sleeved white gown, carrying a green handkerchief half as big as she was, stood upon the stage last night and demonstrated the reason why Lily Pons is a famous person.

For Miss Pons does much more than the tricky things that make a coloratura a joy to hear. Her voice has depth and dramatic quality. She sang the incredibly high note in the Mad Scene from "Lucia di Lammermoor" with clear, silvery quality. Her trills, the rich coloring of her tones and the mood she expressed gave her work an infinite variety.

Hers is an art that makes a glorious voice a means to an end and not an end in itself. Moreover, while she ministers to the ear, she fills and delights the eye.

Daily World

NEW ORLEANS APRIL 25, 1933

A BELL-LIKE VOICE DAZZLING
IN ITS SCOPE

Lily Pons took New Orleans by storm last night. Her chief weapon was a glorious coloratura, pure, limpid, bell-like. Her lesser weapons were youthful charm and beauty and a dazzling personality.

The voice of Lily Pons is a miracle. With smooth, brilliant, flowing precision she attained her high notes; effortless she sustained them after the dazzling climb from a warm, vibrant pianissimo; and the exacting runs which are the body and soul of florid music, were sung with amazing ease and certainty.

Her singing of the Mad Scene from "Lucia di Lammermoor" at once established her as one of the greatest coloraturas of all time.

Morning Tribune

Here is the true coloratura, pure throughout and of beautiful flexibility. The petite artiste delighted her audience by the way she sang.

Times-Picayune

JUNE 10th • FALL AMERICAN TOUR NOW BOOKING

Ensemble Concerts are Features of the Calendar in Philadelphia

Choral Society and Brahms Chorus Heard in Splendid Programs—Series of Brahms Chamber Music Is Concluded—Recitals Give Pleasure—Clubs Continue Activities.

PHILADELPHIA, May 20.—Niels Gade's cantata *The Crusaders* was featured at the third and concluding concert of the Choral Society's season, given on April 24 in the Drexel Institute Auditorium with Dr. Henry Gordon Thunder conducting. The last previous performance of *The Crusaders* had been heard a quarter of a century ago. On this recent occasion the music seemed singularly unheroic, despite its epic subject; but the writing is smooth and efficient. The excellent chorus sang well; and the soloists, Gertrude Lanber, contralto, Franklin Kriebel, tenor, and Robert Kemble, bass, were good.

The Brahms Chorus, conducted by N. Lindsay Norden, gave a concert performance of Saint-Saëns's *Samson and Delilah* in Scottish Rite Hall on April 19 as the closing event of its season. The work had its first American performance in this form several decades ago under Dr. Thunder. The dramatic character of the music and its oriental atmosphere were well brought out by the chorus, and the soloists were of exceptional rank. They were: Maybelle Marston, as Delilah; Charles Stahl, Samson; Wilbur Evans, the High Priest and Abimelech, and Louis

Doelp as the Old Hebrew. Members of the Philadelphia Orchestra played the accompaniments.

Unique Two-Piano Music

Maria Ezerman Drake and Allison Drake were the participants in a unique two-piano recital in the Plays and Players Playhouse on April 26. The feature was a worth-while presentation of the Brahms Sonata, Op. 34, Bis, in the second form of what began as the Quintet for strings (including two cellos) and ultimately became the Quintet for piano and strings. The key remained F Minor throughout. Mr. and Mrs. Drake, who show genuine aptitude for this type of playing, gave other unusual works as well. Among the most effective were the Schumann-Debussy Six Etudes in the form of a canon, and Casella's Puzazetti, five pieces to accompany marionettes.

The last of the eight concerts presenting the entire chamber music output of Brahms, in commemoration of his centenary, was heard on April 19 in the Ethical Culture Auditorium under the joint auspices of the Art Alliance and the Musical Fund Society. The works were the Trio for piano, violin and cello in C Minor, Op. 101; the Sonata for violin and piano, Op. 108; and the Quintet for clarinet and strings in B Minor, Op. 115. The artists, who gave a most excellent account of their obligations, were: Arthur Reginald, pianist, and Boris Koutzen, violinist (who were especially good in the august sonata); Stanislas Dabrowski, violinist; Leonard Mogill, violist;

Stephen Deak, cellist, and Jules Serpentine, clarinetist.

Recitalists Acclaimed

Ruth Gordon, a charming pianist of fourteen years, revealed talent far beyond her years in her initial public recital on April 11 in the Playhouse on Delancy Street. She is a pupil of Alberto Jonás, who played the second piano in a performance of Liszt's Hungarian Fantasia. In this brilliant composition, Miss Gordon showed sure technique and good tone color, as she did also in a group of severely taxing pieces by Mr. Jonás, his transcription of parts of the Schubert Marches Militaires being especially difficult. Other well-played works were Paderewski's Cracovienne Fantastique, a group of Brahms waltzes and a Chopin ballade.

Harry Blank, baritone, concluded his series of lieder recitals on April 6 in the Playhouse, featuring the Schubert cycle *Die Müllerin*. The twenty songs proved delightful sung in sequence, and in the way Mr. Blank did them. Viola Peters was again an understanding collaborator at the piano.

The chorus of the Matinee Musical Club, conducted by Dr. Harry A. Sykes, was heard to advantage in the club's program on April 24 in compositions by Deems Taylor, James H. Rogers, Horatio Parker and others. The well-drilled string ensemble, Bed Stad, director, appear in the Overture to Mozart's Belmont and Constance. Club members heard in various works were Ernestine Bacon, Wilburta Horn and Henrietta Scott, sopranos; Dorothy Barrington, contralto, and Mildred Spencer, pianist.

Groups Record Success

The Philadelphia Music Club Chorus, Dr. H. Alexander Matthews, director, sang at the April 18 concert in the

Bellevue-Stratford, giving good versions of some unhackneyed music, including the conductor's Choral Fantasy on Nursery Rhymes. Solos were contributed by Irene Peckham, pianist, Elizabeth Harrison, soprano, and Clara Zager, violinist, club members. Accompanists were Myrtle C. Eaver and Ruth Burroughs.

The Musical Artists of America, a group with a nation-wide outlook which sponsors appearances by American artists, gave the opening concert of a series of three on April 20 in the Georgian Room of the Barclay, on Rittenhouse Square, under fashionable auspices. Mrs. Russell Duane, resident poet, read several of her compositions, including *April in the City* and *At the Concert*. Genevieve Ros, violinist, was applauded for her playing of several familiar works, including the Kreisler Tamborin Chinois and Fauré's *Après un Rêve*. Emanuel Bay, admirable pianist, played a Chopin group and other compositions. Miss Ros and Mr. Bay opened the program with a splendid reading of the Grieg F Major Sonata.

W. R. MURPHY

Edwin McArthur Appears in Many Concert Engagements

Edwin McArthur, pianist and accompanist, has fulfilled many concert engagements. He appeared with Frances Alda at St. Paul on April 17, with John Charles Thomas in Milwaukee on April 18 and with Mario Chamlee in Indianapolis on April 19. He was also engaged to appear with Mme. Alda in Bloomington, Ill., on May 11 and with Mr. Thomas at the Auditorium in Chicago on May 21.

Mr. McArthur is engaged by the Lamont School of Music in Denver, Col., to conduct a special six-weeks' summer course beginning on June 19.

NOW BOOKING: MUSIC CLUBS—FESTIVALS—RECITALS

BARBARA BLATHERWICK

Coloratura Soprano

Significant Comments of Recent New York Recitals

BARBIZON PLAZA NOV. 2, 1932

"Barbara Blatherwick, a charming figure in an Alice blue gown, was the attraction at the Barbizon-Plaza last evening. At her second annual song recital she offered a program of broad scope, ranging from brilliant and exacting opera airs by Mozart and Thomas to gentle German lieder by Haydn and Schubert, and included groups of old Italian, modern French, and songs by English and American composers. It was a list to test the taste, technique and style of the artist. Miss Blatherwick's tone production, her judgment and interpretative ability in those numbers heard by this writer were interesting and praiseworthy."

New York American

"Miss Blatherwick showed sincerity of purpose in her artistic endeavors. She has a naturally clear, light voice. . . ."

New York Sun

TOWN HALL FEB. 21, 1933

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New York Sun

"She sang well the arias from *Sonnambula* and *Mireille*, a quartet of Franz songs and American and Italian groups."

New York Post

"The coloratura soprano, Barbara Blatherwick chose for her second concert this season, which took place last night, the spacious Town Hall. The program was magnificent."

New York Staats-Zeitung

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NEW HAVEN MARKS BRAHMS CENTENARY

Ensemble and Solo Performances Fill Calendar with Fine Events

NEW HAVEN, May 20.—In celebration of the centenary of the birth of Johannes Brahms, a special concert of his compositions was given under the auspices of the Pundits of Yale College, in Sprague Hall, on May 8. Prof. William Lyon Phelps officiated. The program was as follows: the Quartet in A Minor, given by the regular quartet composed of Hugo Kortschak, Romeo Tata, Harry Berman and Emmeran Stoeber; several songs sung by Carl Lohmann, secretary of Yale University, and Ida Reger; an Intermezzo, Op. 76, No. 3, and Capriccio, Op. 116, No. 7, played by Ellsworth Grumman, pianist; and the Violin Sonata in G with Hildegard Donaldson and Rosalind Simonds as the performers.

Following a custom inaugurated three years ago, the Woman's Choral Society of New Haven and the Yale Glee Club gave a joint recital in Woolsey Hall on May 17. Besides motets of di Lasso and works of Gustav Holst, the Choral Society presented a Brahms chorus originally written for women's voices. The Glee Club sang works of Elgar and Sibelius. The organizations combined in works of Willan and Grieg. Harry Jepson, university organist, accompanied.

Present Original Works

Regular informal recitals by students of the Yale School of Music have continued at frequent intervals. Of particular interest were those of May 17 and 19. In the former, original compositions by the students written in forms of fugues, canons, inventions, and sonatas were featured. In the latter the program was devoted to organ compositions.

After making its American debut in Washington at the Chamber Music Festival under the auspices of the Elizabeth Sprague Coolidge Foundation, the Adolf Busch Quartet gave an interesting recital in Sprague Hall on April 27, playing music by Haydn, Beethoven and Reger.

Among the concerts of Music Week was that of the Civic Orchestra in Woolsey Hall.

The most recent issue of the *New Music Quarterly* contains a Suite for piano by Richard Donovan.

MILES KASTENDIECK

Concert Given by Musical Art Institute Alumni Association

The Alumni Association of the Institute of Musical Art held its annual concert and reception in the Recital Hall on the evening of May 5. The program opened with a Brahms sonata for piano and violin played by Katherine Bacon and William Kroll. Two works for two pianos by Henry Brant followed, played by the composer and Irene Botts. Sidney Sukoeng, pianist, concluded the list with works by Bach-Busoni and Schubert-Liszt.

Emma Redell to Be Under Management of Haensel and Jones

Emma Redell, soprano, who recently returned from a concert tour of Russia, has signed a contract with Haensel & Jones, division of Columbia Concerts Corporation. Miss Redell was engaged for a recital in the National Capital on May 16 before the District of Columbia Federation of Women's Clubs in the Mayflower Hotel.



The Yale University School of Music Quartet Which Played a Brahms Memorial Concert. The Members Are: Hugo Kortschak, Romeo Tata, Harry Berman and Emmeran Stoeber

NEW HAVEN FORMS BACH CANTATA CLUB

Widespread Interest Is Aroused by Ensemble Having Unique Character

NEW HAVEN, May 20.—Something new developed during the musical season in New Haven which aroused widespread interest among the music lovers of this city. It was the formation of a Bach Cantata Club by Richard Donovan, assistant dean of the Yale School of Music, Bruce Simonds, pianist, and Ellsworth Grumman of the School of Music faculty. The 150 active members were quickly recruited from the many fine singers and musical enthusiasts in town who met the necessary qualifications of voice, ear training, and ability to read music.

Since January this club has met regularly every two weeks on Wednesday evenings in Sprague Hall. Under the direction of the committee of three the members study the cantatas thoroughly. Mr. Donovan conducts and explains the music while Mr. Simonds often offers to play the musical interludes.

To Give Informal Concert

Now the club is planning to give an informal concert in Dwight Memorial Chapel on the Yale College Campus some evening in the latter part of the month. The windows and doors of the chapel are to be thrown open so that the music may be heard by those who wish to gather outside. The plan is not unlike the traditional practice at the Bethlehem Bach Festivals when hundreds flock around the Packer Memorial Church to hear the great Bach choral works.

The repertoire to date includes four cantatas: Nun Komm, der Heiden Heiland, which was sung at a special Bach concert in Sprague Hall last November before the club was actually formed; Gottes Zeit ist die allerbeste Zeit; Gott der Herr, ist Sonn und Schild; and Wachet auf! ruft uns die Stimme. All are given in German and the solo parts

are generally sung by the chorus. The ambition of the club is to go through all of the Bach cantatas.

MILES KASTENDIECK

Stockholm Hears Concert of Modern Music

STOCKHOLM, May 15.—A concert of modern music was given at the Galerie Moderne recently, which included a talk on the subject by Kajsa Rootzen and a program of works by Bartók, Stravinsky, Gruenberg, Hindemith, Wellesz, Tiessen, Poulenc, Milhaud, Holst, Nyström, Pergament and Casella.

Greta Torpadie-Bratt, soprano, had the honor of introducing to Stockholm three songs from Hindemith's Das Marienleben and songs by Stravinsky, Nyström and Pergament. The other assisting artists were Anita Harrison, pianist, Oluf Nielsen, violinist, and Vivian Wennberg, accompanist. Reactionary musical taste in this city received a great shock, but the audience, which nearly filled the hall, gave the artists spontaneous applause.

COLUMBUS ARTISTS GIVE FINE RECITALS

University Orchestra and Chapel Choir Are Heard in Annual Concerts

COLUMBUS, May 20.—The Chapel Choir of Capital University, Ellis Snyder, conductor, returned from a tour of the mid-western states to give its annual concert on May 2 in Memorial Hall.

Eugene Weigel, conductor of the Ohio State University Symphony Orchestra, included Fore and Retro-Cycle, a composition by Clare Grundman, a student in the department of music at the university, at the orchestra's annual concert on April 23. Other works played were the Overture to Der Freischütz, Mendelssohn's Italian Symphony, and the dances from Borodin's Prince Igor. Jean Ramsey played Grieg's Piano Concerto. On April 29 Herbert Wall directed the annual concert of the Men's Glee Club.

Two rarely heard works comprised the musical program given on May 1 in the Faculty Club for the season's final meeting of the University Women's Club. Marie Hertenstein Waller, Columbus pianist, played the Sonata in A, Op. 120, by Schubert, with great charm of mood. A delightful presentation of Mozart's Bastien and Bastienne was given with puppets. The singers were Mildred MacDonald, Mary Osburn and Virginia Dupre. The puppets were made and manipulated by Alice Chandler, Laura Baggs and Nancy Anibal with the assistance of Laura Walradt.

ROSWITHA C. SMITH

Lillian Gustafson Fulfills Many Spring Engagements

Lillian Gustafson, soprano, has returned to New York from a spring tour of twelve concert engagements.

During April, Miss Gustafson scored successes in recitals in Elmira and Jamestown, N. Y., Philadelphia, Erie, Wilkes-Barre, Warren, Kane and McKeesport, Pa., Ashtabula, Ohio, and Summit, N. J. On May 17, Miss Gustafson was heard in Brooklyn, and on May 18 in New York. She will make several appearances as soloist at the Chicago World's Fair in June.

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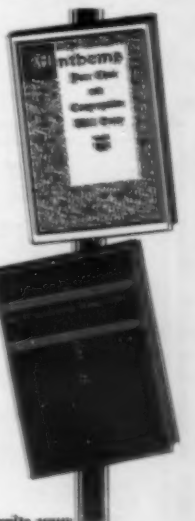
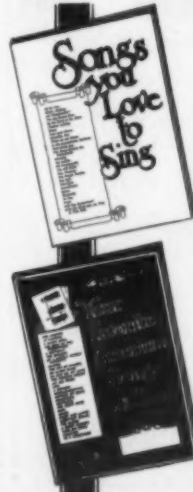
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Hollywood Bowl Series Scheduled Despite New Managerial Problems

Cancellation of Orchestral Players' Contracts Follows Proposed Cut in Salaries, But Official Statement Points to Eight Weeks' Season Beginning on July 4

LOS ANGELES, May 20.—With the beginning of the Hollywood Bowl season but six weeks away, the management is face to face with major difficulties which promise to test its ingenuity if the famous summer concert series is to be successfully continued. That there will be a season of eight weeks, as in past years, is the definite statement of the management. Orchestral musicians shake their heads dubiously, and while acknowledging the engagement of conductors and soloists, point to the fact that existing contracts between the management and the players have been abrogated, and suggest that perhaps Bernardino Molinari might wave his baton to a gramophone recording of Beethoven's Fifth on the opening night of July 4!

The difficulty seems to be something on this order: the musicians were previously given contracts, two years of which remain. This year, when the wage-cutting fever got in the air, the Bowl directors took new stock of their prospects and whittled the summer's budget from \$165,000 to \$115,000. The management got busy with its pruning knife, and since thirty-five per cent of the income is allotted to orchestral players, decided that the musicians should accept about a thirty per cent cut. Overtures were made to the Musicians' Union, which is reported to have thought favorably of the idea.

The players, however, balked, with the result that one day the postman carried to each one a letter cancelling his contract. Heretofore, the Bowl orchestra has been practically the same as the Philharmonic forces, augmented by other players, so the Philharmonic members have come to regard the Bowl season as rightfully theirs, and many resent what they term "unfair" treatment. The Bowl seems willing to meet the players half way, or else Manager Glenn M. Tindall promises to show one of the two or three other plans which he says he has up his sleeve. At any rate, that the Bowl season will open definitely on July 4, for an eight weeks' period, is the definite announcement and challenge to the musicians.

As has already been announced, Mr.

Molinari will lead off for a two weeks' run, followed by Ossip Gabrilowitsch, Sir Hamilton Harty and Dr. Artur Rodzinski, as the mainstays of the season. Father Finn will conduct Verdi's Requiem on July 22, and it is likely that Alfred Hertz and one or two others will also have a night or two. It is reported that Raymond Paige will conduct on ballet nights, of which there will be eight. The list of soloists includes the names of Richard Crooks, tenor, July 6; John Charles Thomas, baritone, July 13; Queena Mario, soprano, July 20; Grace Moore, soprano, Aug. 3; Mr. Gabrilowitsch, pianist, Aug. 17, and Jeannette Vreeland, soprano, Aug. 24.

The Bowl is in the best condition for several years. The landscaping has been carefully looked after, and the shrubbery and roses, now in full bloom, help to make the place one of the most attractive spots imaginable. Picnic grounds, accommodating 250 persons, have been prepared and parking facilities have been increased. Tickets are ready for mailing and the sale is said to be progressing favorably.

The concert on the afternoon of April 30 rang down the curtain on the fourteenth season of the Los Angeles Philharmonic Orchestra, and brought to a triumphant close Dr. Rodzinski's fourth season as conductor. There was no end of enthusiasm, or to the ovation, begun a fortnight previously. Countless recalls, thunderous applause and not a few tears were features of the tumult that marked the leader's farewell.

The program was beautifully played, including the Prelude to Act I of Lohengrin, Siegfried's Rhine Journey from Götterdämmerung, the Overture to Tannhäuser, and Rimsky-Korsakoff's Schéhérazade Suite, in which the violin solo of Sylvain Noack stood out most effectively. Dr. and Mrs. Rodzinski and their son left for the East on the following evening.

Yehudi Menuhin gave his annual violin recital in the Auditorium on May 2, appearing under the Behymer management. Bach's Sonata in E, Mozart's Concerto, No. 7, in D, and shorter works were given. The accompanist was Lev Schorr.

Mr. Behymer deserves an extra large feather in his cap for bringing the London String Quartet for a series of two concerts in the Auditorium. The first program was all Beethoven, including quartets Nos. 1, 2 and 3 of Op. 59. The playing was the essence of beauty. The second program on the afternoon



Dr. Artur Rodzinski Was the Object of an Enthusiastic Demonstration at the Conclusion of the Los Angeles Philharmonic Concerts

of May 7 contained the three quartets of Brahms.

In the evening, John Pennington, first violinist of the ensemble, and Lillian Steuber, pianist, gave a program commemorating the Brahms centenary in the salon of Mrs. H. A. Everett in Pasadena. There were the three sonatas, and the Variations and Fugue on a Theme of Handel, brilliantly played by Mrs. Steuber.

The first concert of the Oratorio Society, John Smallman, conductor, was given in the Auditorium for the aid of earthquake sufferers on May 9. The soloists were Blythe Taylor Burns, soprano; Constance Gifford, contralto; Hardesty Johnson, tenor, and Leslie Brigham, bass.

Some 400 women came to the last meeting of the Hollywood Opera Reading Club, Mrs. Nelson Hurtt, president, for a close-up of that little affair between Samson and Delilah, in the Saint-Saëns version, on May 2. Interspersing Leon Rain's discreet remarks, excerpts were sung by Dr. Carl Omeron, tenor; Constance Gifford, contralto, and Tudor Williams, bass. The ensuing election revealed the fact that Mrs. Hurtt will head the organization for another year. The treasurer's report showed that the club met its budget of some \$2,500, giving eight programs at an average cost of \$375.

An attractive operetta, Ojos Negros (Dark Eyes), by Feodor Kolin, was given a series of performances recently. Based on customs and traditions of Spanish-speaking countries, a delightful spirit of Old Spain pervaded the work through its forty minutes' presentation. An orchestra of thirty Mexican and Spanish instruments, played on the stage, added to the effectiveness.

The principal singers were Rita Robles, Fernando Noriega, Manolo Noriego, Merca Laredo, Julius Camahont and Renaldo Tally.

HAL D. CRAIN

COAST CLUB GIVES BURLESQUE "SHOW"

P. T. Barnum Imitated in Program Which Includes Operalogue Travesty

SAN FRANCISCO, May 20.—The San Francisco Club's jinks on May 4, presented in the Community Playhouse, featured P. T. Barnum in The Greatest Show on Earth, a musical burlesque with everything from parade and band to clowns and peanuts and PT Barnum himself as ringmaster (Lillian Birmingham was PT). An operalogue travesty, no less funny, was based on the libretto Jack and Jill. Jack and Jill climbed the hill and tumbled down à la Handel in oratorio form, à la Verdi and Wagnerian opera, à la Schubert, Debussy, and American jazz!

Ellen Beach Yaw (Mrs. Franklin Cannon) was a recent visitor, coming up from her hill-top home in Covina to visit friends in the Bay region. Mme. Yaw is working industriously on her autobiography and continues to thrill audiences with the magic of her voice, although she has not been actively concertizing for some years past.

Hother Wismer gave his annual violin recital in the St. Francis Hotel on April 25, assisted by Margo Hughes, pianist, and Herman Reinberg, 'cellist. The program featured seldom played works—among them a Sonata by Arthur Foote.

Gaetano Merola has returned from New York and knows more than he will tell about San Francisco's opera fare for next winter. The Operatic and Ballet School will appear in its initial production on June 2 with Adolph Bolm in charge. The Ballet Mécanique with music by Mossoloff will be the main event. A ballet of sixty-five and an orchestra of symphonic proportions will participate.

MARJORY M. FISHER

Still More Praise for MUSICAL AMERICA'S Special Issue

Still more praise has reached the office of MUSICAL AMERICA in regard to the Special Issue of Feb. 10. The latest letter to be received reads as follows:

Please accept my somewhat tardy congratulations on your jubilee issue.

It was quite the most artistic magazine of its kind I have ever seen and put together with such discrimination that it is a most convenient and reliable compendium of information.

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Sincerely Yours,
CATHARINE PANNILL MEAD
Music Editor and Critic,
Milwaukee Sentinel

Tchaikovsky's Mazeppa had its first Vienna performance recently in the Konzerthausaal.

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(Continued from page 18)

guised, xylophone, gong, violins, 'cellos and flute.

The "translating" process eliminated much of the monotony and dissonance which ordinarily makes oriental music somewhat trying for any length of time, and yet the original spirit of the music was retained. Among the more interesting of the pieces were the music from a Japanese "No" drama and a Hindu Temple Dance and Chant. Lita Namora interpreted a Cambodian Court Dance with choreography by Ruth St. Denis. Several of the works had been used by Miss St. Denis at her recent recitals in the Mansfield Theatre.

Mr. Vaughan's idea is an excellent one and the music as presented by him deserves wider and more frequent hearing. J.

Corinne O'Hare Makes Debut

Corinne O'Hare, soprano, made an effective debut in the Barbizon Plaza on the evening of May 7, with Carroll Hollister at the piano and Henry Zlotnik playing the flute obbligato in Bishop's Lo, Here the Gentle Lark.

Miss O'Hare began her program with the aria Parto! Parto! from Mozart's Titus and then sang a French song by Delibes and two songs in Russian. The English group contained songs by A. Walter Kramer, May Brahe, Mrs. H. H. A. Beach and Molly Carew. There was a German group which included Elsa's Dream from Lohengrin and four lieder, and a final group of Irish songs sung in costume.

Miss O'Hare's voice is a sweet, pure soprano, not large nor of a very wide range of expressiveness as yet. She sings with obviously sincere intention, and consequently gave pleasure to an interested audience. N.

Madrigal Singers Present Old Music

The Madrigal Singers, Sandro Benelli, conductor, gave a program of Sixteenth Century Italian madrigals in the Casa Italiana at Columbia University on the evening of May 10, in honor of Nobile Adelaide Grossardi.

Most of the music sung was quite unfamiliar and much of it was of extraordinary interest. Mr. Benelli managed to create an old-world atmosphere which greatly enhanced the intrinsic charm of the pieces. The result was most satisfactory.

The personnel of the group consists of Emilia Haberland and Anna Farber, sopranos; Pasqualina Luzzi, mezzo-soprano; Grace La Mar and Elizabeth Gerard, contraltos; Francesco Losavio and Clifton Swanson, tenors; Mildford Jackson, baritone, and Imerio Ferrari, bass. D.

People's Chorus Spring Festival

The annual spring festival of the People's Chorus, Lorenzo Camilieri, conductor, was held in the Waldorf Astoria on the evening of May 11.

The festival, which was also the seventeenth anniversary celebration, included three groups sung by the chorus and two of dances by Ted Shawn and members of his company.

Mr. Camilieri conducted his forces in works by Bach, Donato, Dvorak, Mendelssohn, Rossini, Palestrina and others. The singing of the combined groups was interesting and fulfilled the intention of the conductor. There was also singing by the audience. Mr. Shawn gave the first New York performance of Americans on the Riviera by Darius Milhaud. Mary Campbell was at the piano for the dance numbers. J.

Anita Zahn Dances

Anita Zahn, a disciple of Isadora Duncan, was seen in a program of "dance contrasts" in the Barbizon-Plaza on the evening of May 11, with Raymond Bauman at the piano and assisted by a group of six girls.

Miss Zahn divided her program in half, the first part being devoted to dances in the Duncan tradition and the second to



Lorenzo Camilieri, Who Led the Successful Annual Spring Festival Concert of the People's Chorus

ultra modern, expressionistic things. The former were the more successful. Miss Zahn has an agreeable personality and is forthright in her manner of presentation of her numbers. The audience was enthusiastic in its applause throughout the evening. L.

Ruth Miller Soloist With Riverdale Country School Chorus

The chorus of the Riverdale Country School, numbering 200, under the baton of James Giddings, with Ruth Miller, soprano, in private life Mrs. Mario Chamlee and formerly a member of the Metropolitan as soloist, gave an interesting concert in the Town Hall on the evening of May 12. Richard McClanahan was accompanist and Alexander Russell assisted at the organ.

The singing of the chorus was of a high order and ambitious works such as an excerpt from Bach's Sleepers, Awake! and Beethoven's Creation's Hymn were excellently given. There were also pieces by Kountz and Sullivan.

Miss Miller sang a group of songs with great charm and was soloist in the Sanctus from the Gounod St. Cecilia Mass. Her singing was truly a high light in the program. Jack Stoll, a student pianist, played a Chopin Impromptu. T.

MIRIAM NELSON PARK, soprano; ARNGRIMUR VALAGILS, baritone. Esta Pike, accompanist. Chalf Hall, May 7, afternoon. Program largely of Scandinavian songs interesting in content and well presented.

CHARLOTTE FOGELSON, pianist. Barbizon, May 7, afternoon. Works by Bach, Beethoven, Chopin, Debussy and Prokofieff.

KATHERINE METCALFE, soprano; Walter Golde, accompanist. Barbizon, May 9, evening. Aria from Gounod's The Queen of Sheba, lieder and songs by various composers. Good voice well trained, and promising interpretative sense.

HARRY MELNIKOFF, violinist; JOSEF ADLER, pianist. Barbizon, May 14, afternoon. Tchaikovsky Concerto, Brahms A Major Sonata and shorter works all interestingly presented.

Upsala College Glee Club Gives Concert in New York

The Upsala College Glee Club of East Orange, N. J., conducted by Conrad Fosberg, gave a New York concert in the Fourth Presbyterian Church on the evening of May 18 for the benefit of the organ fund. The ensemble was heard to advantage in an attractive program, and had the assistance of Lillian Gustafson and Georgia Graves.

JUNIOR SYMPHONY IS FORMED IN WASHINGTON

Purpose Is to Provide Training for Prospective Members of National Orchestra

WASHINGTON, May 20.—A Junior Symphony Orchestra, whose purpose is to provide training for young people who are prospective members of the National Symphony, is being formed and a first rehearsal has been held. Associate Conductors Emerson Meyers and Fritz Maille have held tryouts and several concerts are to be presented next season.

The Junior Symphony has the endorsement of Dr. Hans Kindler, conductor of the National Symphony.

The drive for the sustaining fund of the National Symphony Orchestra has been extended for two weeks. At the end of that time it is expected that the total of \$92,000, necessary for continuance of the orchestra next year, will be subscribed.

Soloists are being engaged for next season, and dates of the eight Sunday, eight Thursday and eight Saturday children's concerts are being chosen.

R. H.

PINAFORE WELL SUNG

Gilbert & Sullivan Work Is Given Presentation

With an excellent performance of Gilbert & Sullivan's Pinafore the company organized by Milton Aborn continued its season on Monday evening, May 8, at the St. James Theatre. Mr. Aborn's staging of the ever popular work was admirable, as was the general pace and spirit of the presentation. Frank Moulan was a capital Sir Joseph,

Allen Waterous a striking Captain Corcoran, who also sang beautifully, Roy Cropper an effective Ralph Rackstraw, Ruth Altman a vocally charming Josephine, Vera Ross a fascinating Little Buttercup, William Danforth an ideal Dick Deadeye and Frederic Persson a satisfying Bill Bobstay. Laura Ferguson was the Hebe. Ramon and Royce Perez were the midshipmites.

The chorus sang with exceedingly good tonal quality. The orchestra under Louis Kroll was not worthy of the rest of the production. Having a piano in the orchestra in 1933 in a professional production is an intolerable procedure, smacking of the amateur.

Trial by Jury, with Miss Altman, and Messrs. Moulan, Persson, Cropper, Waterous and Danforth in the principal roles was given as a curtain raiser to Pinafore. There is a lot of attractive music in this one-act piece, which we were glad to hear again. A.

Nathaniel Cuthright Appears for Seamen's Benefit

Appearing at the Riverside Association on May 1 to promote interest in the performance of H. M. S. Pinafore for the benefit of unemployed seamen, Nathaniel Cuthright, tenor, was heard in a group of songs and in excerpts from the opera. On May 7, Mr. Cuthright appeared with Richard Cody, bass, at a musicale of the Actor's Dinner Club. The artists were heard singly and in groups of duets which were heartily applauded.

Roth Quartet to Play Beek Work with Orchestral Association

The first New York performance of Beek's Concerto for string quartet and orchestra will be given on Jan. 9, 1934, by the Roth Quartet, consisting of Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz, and the National Orchestral Association under Leon Barzin.

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BALTIMORE CHORUS IS HEARD IN DEBUT

New Ensemble Well Received In
First Concert—Competition
Awards

BALTIMORE, May 20.—Under the direction of A. Douglas McComas, the Chanters of the Baltimore Forest No. 45, a new choral organization, made its initial bow at Lehmann Hall on May 2 before an audience which welcomed the singers with favor. Elizabeth Duncan McComas, soprano; Clarence L. Hihn and Mr. McComas, tenors, and John R. T. Hedeman, bass, supplemented the program with interesting groups of solos. The new group numbers forty-eight male singers, with H. Arnold Perkins as accompanist.

The Junger Männerchor of Baltimore, John Eltermann conducting, appeared on May 4 in Lehmann Hall. A vocal quartet, consisting of Helen Stokes, Constance Hejda, Nils Falkman and Robert Southard, assisted. Mr. Eltermann's enthusiasm and the energetic response of the singers were recognized by the audience. The quartet projected its contributions with assurance of style and well-blended tone.

Winners in Contest

The Capital District Contest, sponsored by the National Federation of Music Clubs as part of a nation-wide competition, was held on May 6 in the Peabody Conservatory of Music. Winners of awards were: Richard Goodman and Dorothea Freitag, pianists; Albert Ruppel, organist, and Mary Lida Bowen, singer.

Judges were: Abram Chasins and Harry Kaufman of the Curtis Institute, and Mrs. S. Dorothy Goldsmith, Philadelphia, in the piano classification; Harriet Van Emden and Martha Attwood, New York, and Horatio Connell of the Curtis Institute, voice; Mrs. Fletcher Apsey, May Ida Ermold and Agnes Zimmisch, Baltimore, organ.

FRANZ C. BORNSCHEIN

BUFFALO PROGRAMS HAVE WIDE APPEAL

Great Variety Found in Recitals
Given by Prominent Local
Musicians

BUFFALO, May 20.—The Buffalo Civic Orchestra, conducted by John Ingram, gave on May 7 the last of its series of Sunday evening "pop" concerts, which have been running since Jan. 8. Mr. Ingram is ever an exceptionally skillful program builder, and he has brought his orchestra of good material to a high point of technical and interpretative achievement.

Under the auspices of the Buffalo Symphony Society, the last recital in a chamber music series was given in April by the Barrère-Salzedo-Britt Trio. The course by the Hart House String Quartet of Toronto, with five concerts in private homes, ended on April 9.

On April 23 the Sunday Evening Ensemble Concerts, given by a co-operative group of prominent Buffalo musicians, closed its series with a Bach program, presenting the Coffee Cantata. These six concerts were also given in private houses.

Male Choruses Admired

Two male choruses, the Harugari Frohsinn, led by Dr. Carl Noehren, and the Guido Chorus, Seth Clark, conductor, gave admirable concerts on April 17 and 18. A delightful soloist at the latter was Santina Catalano Leoni, a soprano associated with the Eastman School of Music, Rochester. Both in arias and art songs, as well as in Italian folk songs sung in peasant costume, the singer aroused much enthusiasm.

Two concerts on April 24 were given by the Choral Club of Women, conducted by Harold A. Fix, and with Ruth Bender as solo pianist, and the men's Buffalo Orpheus, directed by William Breach, superintendent of public school music. A soprano soloist at the latter was Julia Mahoney of New York.

Arnold Cornelissen led his Pro Arte Symphonic Choir of mixed voices



John Ingram, Who Led the Buffalo Civic Orchestra in the Last of Its Sunday Evening Programs

through a very creditable performance on May 2. On May 5 the Polish Singing Circle, a male chorus conducted by Seth Clark, revealed admirable concerted work. Genia Zielinska, soprano of New York, was the soloist, making a favorable impression by her beautiful voice and finished art.

Children Do Good Work

William Breach conducted two concerts by elementary and high school students on May 3 and 5. At the first, a large children's chorus, assisted by several local singers in solo roles, gave a surprisingly good performance of Pierné's *The Children at Bethlehem*. The young voices were always sweet and true, and the little choristers were absolutely note perfect in rhythm. The role of Narrator was well filled by Ruth Ashley Smith, a prominent teacher.

The last of the Juilliard student recitals for the season took place on May 6, in the concert hall of Denton, Cottier & Daniels. The firm gave a musical book to each of the many students taking part in the season's programs.

MARY M. HOWARD

What Buffalo Will Hear Next Season

BUFFALO, May 20.—Artists engaged for next season for the series of Philharmonic Concerts, which is managed by Mrs. Zorah B. Berry, are the following: Lucrezia Bori, Serge Lifar and a dance ensemble, Fritz Kreisler, Rose Bampton and Richard Crooks in a joint recital, Albert Spalding and Ossip Gabrilowitsch in a joint program, the Vienna Sängerknaben, Sergei Rachmaninoff and Lotte Lehmann.

M. M. H.

Margaret Halstead Sings for Hospital Benefit

Margaret Halstead, soprano, was scheduled to give a program for the benefit of Bellevue Hospital on May 24 at the French Institute.

Novel Ballets Lauded at Rochester Festival

(Continued from page 16)

Yzore is drawn up the hill to his death.

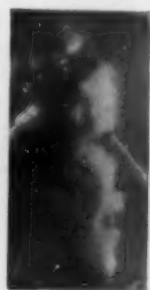
The first draft of this ballet was written for the Chicago Allied Arts, Inc., in 1926, but the organization disbanded before the ballet was presented. The music has been completely revised, the only original material retained being the La Guiblesses motive and the dance of Yzore. The music is appealing, expressive and effectively orchestrated. Mr. Still is the young Negro composer whose ballet *Sadji* was produced at the first Eastman School of Music Festival two years ago. He has had various other works, including his *Afro-American Symphony*, performed in the American Composers' Series. The audience gave the performers, Mr. Still and Dr. Hanson, an ovation.

The cast included Thelma Biracree as La Guiblesses; Evelyn Sabin, guest soloist, as Yzore, and Nathan Emanuel as Adon. The alto soloist back stage was Muriel Gwinnett. There were eighteen in the children's ensemble, twelve in the group of solo dancers, and fourteen as the young men and women villagers. The performance was excellent in every respect, and deserved the enthusiasm bestowed on it.

MARY ERTZ WILL

Brahms Programs Featured by New Jersey College for Women

NEW BRUNSWICK, N. J., May 20.—Two Brahms anniversary programs were given by the New Jersey College for Women on May 7. Performers were members of the Hans Lange String Quartet; David Barnett, pianist; Justin Williams, baritone; John Earle Newton, organist, and the Elizabeth Rodman Voorhees Chapel Choir. A twilight recital was heard in the chapel. In the evening, in the college music building, the program consisted of chamber music played by Mr. Lange, violinist; Zoltan Karthy, violinist; Percy Such, 'cellist, and Mr. Barnett.



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Metropolitan Opera Association

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New York Singing Teachers Assemble



Mrs. Anna E. Ziegler, Founder of the New York Singing Teachers Association

A LARGE gathering assembled for the banquet of the New York Singing Teachers Association on Tuesday evening, May 16, at the Hotel Gotham, when this organization, of which Percy Rector Stephens is president, concluded its season's activity.

Mme. Anna E. Ziegler, for many years widely known as a vocal teacher and educator, through whose vision this organization was founded more than a quarter of a century ago, seated at Mr. Stephens's right, was introduced to the guests by him. She was honored by the entire assemblage rising to greet her and give her a welcome of hearty ap-



Percy Rector Stephens, President of the New York Singing Teachers Association

plause. She responded briefly, visibly moved by the affection shown her.

From the report, read by Hilda Grace Gelling in the absence of the registrar, Mrs. Frank Hemstreet, the members learned with interest of the many new and associate members who have joined the society in the last month and who were asked by Mr. Stephens to rise. Addresses were made by Gardner Lamson, S. Stanwood Menken, international lawyer, A. Walter Kramer, editor of MUSICAL AMERICA and Louis H. Wiley, business manager of the New York Times. The evening was concluded by a demonstration of telepathy by Khaldia.

Hubermann Hailed at Merano

MERANO, ITALY, May 15.—Bronislaw Hubermann attracted an audience which filled the immense Concert Hall to hear his violin recital and was enthusiastic over his unsurpassable playing. His delivery of the last movement of Mendelssohn's Concerto was a revelation in technical brilliancy, and he

held his hearers spellbound with a wonderful interpretation of Bach's Chaconne. Mr. Hubermann had the valuable co-operation of M. Schultz, pianist, in several sonatas. During the intermission Mr. Hubermann was greeted by Hugo Heermann, the veteran master, with whom he had studied in Frankfurt.

H. T.

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—New York World-Telegram,
May 8, 1933

Great artistic success. A novel program. His music, well performed, showed realization of his purpose in fine rhythms. . . .

—The New York Sun,
May 8, 1933

ATHENAEUM CONCERT MANAGEMENT, STEINWAY HALL, NEW YORK

BALTIMORE GREET'S
MUSIC WEEK LISTSLeading Organizations Take
Part in Events Which Are
Well Arranged

BALTIMORE, May 20.—The celebration of National Music Week was auspiciously opened on May 7 with an address by Mayor Howard W. Jackson. This prefaced a program of choral music presented by the following organizations: The Baltimore Music Club Chorus, Franz C. Bornschein, conductor and Elizabeth R. Davies, pianist; the Baltimore & Ohio Women's Club, Virginia C. Blackhead, director; the Opera Class, Agnes Zimmish, director; the Treble Clef Club, Herbert J. Austin, director, and Elsa Melamet Schmidt, accompanist; and the Junger Männerchor, John Eltermann, director.

The program featured compositions by Mr. Bornschein, including his setting of Longfellow's The Singers and his transcriptions of Schubert's The Seasons and The Isle of Sleep, the latter written for the Baltimore & Ohio Women's Music Club. Emma Baum, Constance Hedja, Agnes Flynn, Alice Walker, Lena Kimball, Romeo Bianconi, Michele Raimondi, Herbert Naunton, Hugh Flynn and Henry Krumrein contributed solo episodes.

Resident Artists Heard

The program the next evening, presented by Baltimore artists, introduced Philip Jeffrys and Amos Allen, duopianists; Gerald Eyth, violinist; Robert Southard, baritone; Helen Stokes, soprano; Albert Jackson Ruppel, organist, and an ensemble group consisting of Victor Just, flutist; Morris Dubin, violinist; Alwin Holston, violinist, and Arnold Kvam, 'cellist. Virginia Castelle, George Bolek and Howard R. Thatcher were the accompanists.

Public School Music Evening, on May 10, was given under the direction of John Denues, director of music education, with the assistance of John Itzel, conductor, and the co-operation of Glenn Owens, Lucy E. Hyde, Lucy H. Journeay, Genevieve Placide Butler and Charlotte Rodda Reed.

The next evening's program had international interest with groups of Russian, Polish, Greek, Italian and Hungarian numbers under the direction of Alexander Piankoff, Peter F. Rydzynski, Ludwik Z. Bonczek and Lucian F. Oskierko. Hungarian compositions were played by a string ensemble consisting of Lambert, Charles and Nicholas Granofsky, Elden Besney and Mischa Niedelman.

This series of nightly concerts was given in the main hall of the Peabody Conservatory of Music.

Under the direction of Mrs. G. Franklin Onion, the chorus of the women's clubs of the Maryland State Federation, consisting of 500 voices, gave an interesting program at the Associated Congregational Church.

Separate programs were offered through the Division of Recreation for Colored People of the Department of Education. In these programs the Morgan College Glee Club and Appreciation Classes played interesting music.

The National Music Week Committee for Baltimore had Katherine E. Lucke as chairman, with the assistance of Otto Ortmann, director of the Peabody Conservatory of Music, Frederick P. Steiff, Mrs. Martin W. Garrett, Mrs. E. P. Keech, Jr., Mrs. G. Franklin Onion, Maude Lewis and John Eltermann.

L. T.

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Cellist

MARIA HILGER
Violinist

GRETA HILGER
Pianist

Concert Engagements
Season 1932-33 Inclusive:

- PHILADELPHIA, PA. July 13
Soloists with the Philadelphia Orchestra with the TRIPLE CONCERTO, BEETHOVEN, (FOR VIOLIN-CELLO AND PIANO-SOLO). Dr. Henry Hadley conducting.
- CHAUTAUQUA, N. Y. Aug. 13 (2)
Soloists with the Chautauqua Symphony Orchestra with the TRIPLE CONCERTO, BEETHOVEN, George Barrere conducting.
- DALLAS, PA. Oct. 7 (3)
WILKES-BARRE, PA. Oct. 8 (3)
PHILADELPHIA, PA. Nov. 13 (2)
Elsa Hilger, Soloist with the Pennsylvania Symphony Orchestra with the DVORAK CELLO CONCERTO, Dr. Hadley conducting.
- NEW YORK CITY Nov. 15 (2)
New York Musicians' Club, Waldorf-Astoria.
- NEW YORK CITY Nov. 20
Soloists Manhattan Symphony Orchestra Concert. TRIPLE CONCERTO, BEETHOVEN. David Mannes, conducting.
- PATERSON, N. J. Nov. 22
Women's Club
- NEW YORK CITY Dec. 4 (2)
Pleiades Club
- MEADVILLE, PA. Dec. 11
Allegheny College
- EMMITSBURG, MD. Dec. 12 (5)
NEW ROCHELLE, N. Y. Dec. 25
FREEHOLD, N. J. Jan. 27 (5)
Cecilian Music Club, 50th Anniversary
- PRINCETON, N. J. Feb. 5
Princeton, University
- NEW YORK CITY Feb. 12
NEW YORK CITY Feb. 12 (2)
Elsa Hilger, Soloist, Manhattan Symphony Concert with the CELLO CONCERTO by DVORAK.
- NEW YORK CITY Feb. 14
Soloists RUBINSTEIN CLUB, Waldorf-Astoria.
- WEST ORANGE, N. J. Feb. 19
Rock Springs Country Club
- BROOKLYN, N. Y. Feb. 20
Women's Club
- MIAMI, FLA. Feb. 28
Mana-Zucca Music Club
- NEWARK, N. J. Mar. 20
Elsa Hilger Recital, Concert Series Newark Music Foundation.
- KENWOOD, N. Y. Mar. 23 (7)
ALBANY, N. Y. Mar. 24 (3)
NEW YORK CITY Apr. 2
Educational Alliance
- HARRISBURG, PA. Apr. 20
Soloists with Harrisburg Symphony Orchestra with the TRIPLE CONCERTO, BEETHOVEN, George K. Raudenbush, conducting.
- NAPERVILLE, ILL. Apr. 21
North Central College
- DUBUQUE, IOWA Apr. 24 (5)
ATCHISON, KANSAS Apr. 26 (4)
EMPORIA, KANSAS Apr. 27
Concert All-State Music Festival at Kansas State Teachers College
- LEAVENWORTH, KAN. May 7 (4)
LAWRENCE, KAN. May 12
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(Numbers denote re-engagements)

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FINE PHILADELPHIA RECITALS ARE GIVEN

Savoy Company Revives Two Works by Gilbert & Sullivan with Success

PHILADELPHIA, May 20.—The Savoy Company organized at the beginning of the century to give Gilbert & Sullivan operas offered as its thirty-third annual production on May 12 and 13 sparkling revivals of *Trial by Jury* and *The Sorcerer*. It was this double bill, by the way, which started the company on its successful career. John Thoms, Jr., was again a good conductor. The casts included Elizabeth Jean Turner, James Montgomery, John Steele Williams, H. H. Brown, Jr., William C. Sheetz, Jr., Albert Carl Lohmann, Bruce Eglinton Montgomery, George F. Johnston, James H. Foksett, Sara Baily Heberton, Marie Zera, Edith Earp and Marjorie Snowden.

The second concert of the series by the Musical Artists of America group was given on May 2 at the Barclay, with Helen Buchanan Hitner, soprano, and Frank Oglesby, tenor, as soloists. The plan of this socially sponsored organization is to give next season a series of concerts featuring native artists. Mrs. Hitner and Mr. Oglesby provided an innovation in that each accompanied the other in their varied groups. In *Parle Moi de Ma Mère* from *Carmen* and other duets, the two played accompaniments on two pianos. Both are well known artists and lived up to their prestige.

The Tioga Choral Society, a sectional organization of long career and high standing, revived, according to its wont, an unusual work for its annual presentation on May 4. This was Spohr's *The Fall of Babylon*, unheard here for many seasons. James B. Hartzell had his large chorus well drilled in the several ringing ensemble numbers, and the soloists gave a fine account of themselves. They were: May Ebrey Hotz, Irene Breamer, Daniel Healy and Clarence Reinert.

Conservatory Commencement

Witherspoon Hall was filled to the last seat for the annual commencement and concert of the Philadelphia Con-

Chamber Musicians and Their Mentor



Quartet of Players in Philadelphia. Dr. Louis Bailly, Head of the Chamber Music Department of the Curtis Institute of Music, Is Seen in Front at the Right. The Musicians Who Form the Group Are Members of the Curtis, Casimir, Frank, Elbee, Ethel Stark and Shumsky Quartets Which Play Under His Guidance. They Were Photographed on Rittenhouse Square, Opposite the Institute

servatory of Music on May 15. Mrs. D. Hendrik Ezerman is the director. Olga Samaroff conducted the graduating exercises and conferred the diplomas and degrees. Sibelius's *Rakastava* was given by the string orchestra under Boris Koutzen, and the choral class sang the *Six Love Songs* by Brahms under the direction of Dr. Frederick W. Schlieder. Commendable work was done by various members of the graduating class. There were movements from piano and violin concertos by Mozart, Beethoven and Saint-Saëns, harp music by Debussy and piano solos by Schumann, Strauss, Pich-Mangia-galli and Ravel. Taking part were Annette Fishman, Eugene List, Edith Ulmer, Helen Weisz, Hugh White, Gordon Grosvenor, Louise Zehring, Sylvia Noble and Katherine Lippincott.

The degree of Bachelor of Music was conferred on Kathryn Dorothea Abel, Helen Elizabeth Foley, Vernon Alexander Hammond, Charlotte Farnham Horn, Helen Mary Rowley, Helen Goddard Stees, Clarence Edwin Stiles, Edith Carolyn Ulmer and Hugh William White. Teachers' diplomas were

awarded to Ethel Ray Augustin, Mabel Violet Peck Forsyth, Helen May Franklin, Helen Houghton Kirk, Reba Perry, Dorothy Elizabeth Tyson, Hugh William White, William N. Bless, Jr., and Helen Weisz.

Two-piano Concert

Abram Chasins and Harry Kaufman of the Curtis Institute of Music gave the sixth faculty recital at Casimir Hall on May 11. This was a two-piano program. Two very delightful works were Mr. Chasins's transcriptions of *The Beautiful Blue Danube* and *Artist's Life* waltzes. The waltz as a form was especially favored in the program, for there were also examples by Arensky and Rachmaninoff. The artists played with exceeding brilliancy and fine balance.

W. R. MURPHY

PHILADELPHIA MAY SUSPEND ORCHESTRA

Continuation of Concerts Next Year Depends on Players Accepting Cut

PHILADELPHIA, May 20.—Continuation of the Philadelphia Orchestra concerts next season depends on the decision of the playing personnel to accept a nine per cent cut in order to balance the budget. The members are given till May 23 to reach a conclusion.

This was made known on May 16 in a statement issued by the board of directors of the Philadelphia Orchestra Association which explained the present financial problems of the orchestra and the need for further retrenchment.

It is pointed out that the Orchestra Association has accumulated a deficit for the past three seasons and that it will be impossible to accumulate a greater deficit by sponsoring another season under present conditions. Seat sales have shrunk, the sale of the orchestra's records has greatly diminished and the income from the endowment fund has decreased by ten per cent.

To meet exigencies the Academy of Music rentals have been reduced, the conductors have accepted a cut of about forty per cent and last year the musicians took a cut of ten per cent.

Figuring this year's budget it was found that an additional cut of salaries of nine per cent would be necessary. The statement says: "The board of directors has exhausted every means of reaching an agreement by direct negotiations with the orchestra players and with their union, and has been met with consistent and definite refusal to co-operate in sharing a deficit which cannot be avoided in any other way. The board has therefore decided that if an agreement with the orchestra players cannot be reached prior to the annual meeting on May 23, it will have no other alternative than to suspend the concerts."

W. R. MURPHY

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Karleton Hackett, Chicago Eve. Post

"HIS VOICE HAS COLOR AND CHARM."
New York Sun

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"Boguslawski's extraordinarily beautiful liquid tone sets standard of virtuosity equalled by few today."—*Jacksonville Times-Union*.

"Boguslawski held a delighted audience breathlessly interested."—*Tampa Times*.

"Captured the rapt attention of his listeners with his first offering."—*Toledo Blade*.

"Responded to nine encores after he had concluded his recital."—*Meridian Star*.

"He exhibited surpassing technical skill and tossed off his breathless displays with infectious pleasure."—*Milwaukee Journal*.

"Proved himself a master and charmed his audience with the beauty of his style and interpretation."—*Rocky Mountain News, Denver, Colorado*.

"Dazzling fingerwork and amazing mastery of the instrument."—*Winnipeg Free Press*.

Management Civic Concert Service, Inc., Daily News Plaza, Chicago
Moissaye Boguslawski will hold a Master Class in Chicago from June 1 to Sept. 15 in
BOGUSLAWSKI COLLEGE OF MUSIC, 323 S. Wabash Ave., Chicago

Coming Productions of ELEANOR EVEREST FREER AMERICAN COMPOSER

"THE MASQUE OF PANDORA," May 25. "Pandora is a lovely thing."

Henry C. Weber.

The outstanding American singers, John Pane Gasser, tenor, and Ruth Lyon, soprano, will be in the cast.

* * * *

Commencing week of July 16, fourteen performances of "THE LEGEND OF THE PIPER" will be given at the CENTURY OF PROGRESS with the following artists: William Philips, Raymond Koch, Edwin Kemp and David Johnson, under direction of LeRoy Wetzel, conductor. Harvey C. Howard, stage director.

"This opera will stand very near the top among American operas."—*The Trend*.

Colorful Opera Given in Seattle



Kennell Ellis

The Director and Cast of *The Conspirators* as Presented by the Opera Intime. From the Left: Sophie Coyne, as Helene; Dean Mundy, Camilla; Barbara Trumbull Bock, Ludmilla; Ellen Reep, Luitgarte; Florence Bergh Wilson, Isella; Myron Jacobson, the Director; James R. Harvey, Udolin; Alexander Campbell, Count Heribert; Florence Bean James, Stage Director; Charles Stay, Garold; Charles Wilson Lawrence, Astolf, and Charles Hamm, Friedrich

SEATTLE APPLAUDS OPERATIC FEATURES

Two Local Companies Are Heard in Performances of Fine Artistry

SEATTLE, May 20.—It was a coincidence that Seattle's two leading operatic organizations should give their performances on the same dates. (Delays in both instances were the cause.)

The Pacific Northwest Opera Intime, founded and directed by Myron Jacobson, presented Schubert's opera comic *The Conspirators* on May 5 and 6 in the Century Theatre in an admirable manner, the details of the situations being artistically projected. Ten principals, unusually qualified vocally, gave the Schubert melodies a brilliant recasting; and the ensemble singing was not only well balanced, but had depth and effectiveness. The work was sung in an English translation by Louise Van Ogle.

The cast was headed by Alexander Campbell, baritone, as Count Heribert. Barbara Trumbull Bock, soprano, was Countess Ludmilla. Others were Charles Wilson Lawrence and Sophie Coyne, Charles Stay and Ellen Reep, Charles Hamm and Dean Mundy, James Harvey and Florence Bergh Wilson. An orchestra of twenty pieces furnished a colorful background for the singers, and Mr. Jacobson kept the action going with commendable spirit and freedom.

Lohengrin Brilliantly Sung

Framed on a larger canvas and climaxing a season's rehearsals, Seattle Opera, Inc., Paul Enberg, director, gave a brilliant performance of *Lohengrin* at the Civic Auditorium on May 6, before a large and enthusiastic audience. The production gave opportunity to local singers to shine in resplendent roles. From the first scene to concluding curtain, the action moved with spectacular pageantry.

Marshall Sohl in the title role revealed vocal and personal attributes which eminently qualified him to do it justice. Margaret Moss Hemion, as Elsa, brought fine vocalism to her characterization. Florence Beeler as Ortrud; Paul Enberg, Frederick; Ralph Enberg, King Henry; and Floyd Mur-



Kennell Ellis

Paul Engberg, Director of the Seattle Opera, Inc., Who Also Sang the Role of Telramund in a Production of *Lohengrin*

phy, the Herald, completed the well-chosen cast and convincingly unfolded the drama. They were ably assisted by a large, well-trained and brilliantly costumed chorus. Together with principals and chorus an adequate orchestra gave the music its wide range of harmonic color. Mme. Davenport Engberg, the conductor, guided the performance to a thrilling conclusion.

DAVID SCHEETZ CRAIG

Fritz Reiner Acclaimed in First Appearance in Turin

TURIN, ITALY, May 15.—In his concert here at the Teatro di Torino on April 21 Fritz Reiner won a conspicuous success. It was his first appearance in this city and was devoted to Sinigaglia's Overture *Le Baruffe Chiozzotte*, the Symphonic Fragments from Malipiero's *Goldoni Comedies*, a Dance Suite by Leo Weiner and Kodály's *Hary Janos*, Prokofiev's *Classical Symphony* and the *Tannhäuser Overture*. There was considerable difference of opinion as to the value of some of the compositions heard, but there was unanimous agreement as to the superb manner in which Mr. Reiner conducted the entire list, for which he was applauded to the echo.

LONG ISLAND HOLDS ARTISTIC FESTIVAL

Many Organizations Participate in Series of Programs in Flushing

FLUSHING, L. I., May 20.—The second Long Island Music Festival, sponsored by the New York Federation of Music Clubs, took place on May 12 and 13 in the Flushing High School with a distinguished array of soloists and enthusiastic attendance. The festival was given under the presidency of Herbert Stavelly Sammond, with Mrs. Russell Tench as vice-president, and Mrs. John Rumph and Frank Willgoose as secretary and treasurer respectively.

The first of the three programs included a choral contest in which the following organizations participated: The Philomela Chorus of Brooklyn, under Etta Hamilton Morris; Broadway Women's Community Chorus of Flushing, under Edith Baxter Harper; the Bel Canto Club of Huntington, under Frank Willgoose; the Jackson Heights Chorale, under Maude Tucker Doolittle; the Jamaica Choral, under N. Val Peavey; the North Shore Choral of Port Washington, under Norman Hollett; and the Hamilton-Johnson Chorus of Brooklyn, under Wilbur P. Johnson. Solomon Pimsleur, pianist, was heard as soloist in several of his own compositions, and Ruth Stickney-Moeller, violinist, played works by Pugnani-Kreisler, Goldmark, and Gossec.

Junior Program Given

The second program, a junior program, was given on Saturday afternoon, May 13, with many young people's organizations participating. These in-

cluded the Crescendo Club of Jamaica, the Music Lovers' Ensemble of Brooklyn, and the Junior Music Study Club of Port Washington. The program closed with various choral works in which several of the junior choirs of Long Island participated, including the Junior Choir of the Zion Episcopal Church of Douglastown, the Methodist Episcopal Choir of Port Washington and the Choir of the People's Church of Long Beach.

The third program was given on the evening of May 13. The Long Island Symphony Orchestra, under the conductorship of George J. Wetzel, played works by Elgar, Luigini and Wagner. A choral contest was participated in by the Huntington Choir under Frank Willgoose, the Choir of the First Presbyterian Church of Jamaica under Frederick Gordon MacLean, the North Shore Choral of Port Washington under Norman Hollett, the Flushing Oratorio Society under Herbert Stavelly Sammond, and the Brooklyn Morning Choral also under the baton of Mr. Sammond.

Soloists were Augusta Tollefsen, pianist, who played works by Grieg, Olsen, Debussy and Saint-Saëns; and John Corigliano, violinist, who was heard in compositions by Bach-Kreisler, Schubert-Wilhelmj and Moszkowski-Sarasate. The latter was accompanied by N. Val Peavey.

Mozart's *Don Giovanni*, which has not been given in Paris for some time, is in preparation at the Grand Opéra in that city.

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WORCESTER MUSIC WEEK IS SUCCESSFUL

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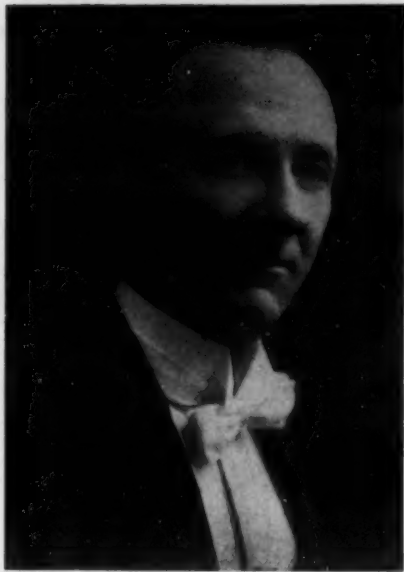
WORCESTER, May 20.—Arthur J. Dann headed the committee in charge of arrangements for the observance of National Music Week here. Many organizations participated. A series of organ recitals given in various churches attracted large audiences. Walter Howe, organist of the Worcester Festival, Clifford Fowler Green, J. Vernon Butler, A. Leslie Jacobs, Walter W. Farmer, Ralph M. Warren, Mrs. Walter C. Stevens and Alfred W. G. Peterson were heard in these programs.

The Civic Music Association enlisted 200 volunteer workers for a campaign to increase its membership to 2,500, a figure made desirable by the ample capacity available for next season's programs in the new Auditorium.

School Ensembles Appear

Pupils from the public schools held their annual Junior Music Festival on May 8 and 9 at Mechanics Hall. Elementary school students presented the first program, arranged by Mr. Dann. Albert W. Wassell conducted the orchestra. An all-Worcester sixth grade chorus sang; and the featured soloists were Martha Friberg, pianist; Helen Lynch, Loretta Masters, Barbara Roberts and Alice Lynch, xylophonists. William F. Lynch directed the latter group.

The second concert was given by



Arthur J. Dann, Head of the Worcester Music Week Committee, Which Sponsored Attractive Concerts

high school students, Mr. Dann conducting the symphony orchestra and the a cappella chorus, both being all-Worcester groups. Mixed choruses from the individual high schools sang under the direction of Mr. Wassell, Edgar Wilson, Mabel S. Reed, and Bessie Rosenbaum. The soloists were Albert McConnell, trumpeter, and Ivar Nelson, concertmaster. Walter W. Farmer assisted at the organ. About 400 children took part in each program. This year's added concert resulted in smaller audiences but gave a better opportunity to present adequately the talent available.

The Worcester Musicians' Union arranged a massed band concert on the Common on May 11 as the climax of a day of celebration dedicated to Mayor John C. Mahoney. This union also arranged to have various stage bands appear in theatres where mechanical music had lately become the vogue.

Woman's Club Active

The annual spring musicale of the Catholic Woman's Club, on May 11, presented as soloists Mary I. McDonald, mezzo-soprano; Francis Burns, baritone; Oreste Montagna, 'cellist, and Edmond Dupree, violinist. Mary V. Lynch, accompanist, was also chairman of the committee of arrangements.

The Thule Male Chorus concert in North High School Auditorium on May 5 attracted over 600. C. Arthur Johnson directs this group, the oldest active Swedish singing organization in Worcester. Myrtle Olson, violinist, and Thure Hulteen of Boston, baritone, were well received. Charles Johnson sang an incidental solo, and Marjorie Jacobson was the accompanist.

JOHN F. KYES

New York Artists Win Contests Held by Federated Music Clubs

Winners in the New York State Division of the contest for Young Artists conducted by the National Federation of Music Clubs were Jerome Rappaport, pianist, and Marion Janet Clayton, organist, of Brooklyn; Genevieve Rowe, coloratura soprano, Edward Austin Kane, tenor, and Byrd Elyot, violinist, of New York. They were all winners in the district competition held in Philadelphia on April 21. For the second time in these biennial competitions New York musicians have won in five of the six classifications. The district and state winners thus become eligible for competition in the finals to be held at the Biennial Convention in Minneapolis.

Delaware School Sets High Standard

Authorized by Curtis Institute, Its Staff Numbers Artists Who Have Studied under Renowned Masters—Pupils Attain Excellent Record

WILMINGTON, Del., May 20.—Rapid growth is the record achieved by the recently established Delaware School of Music (authorized by the Curtis Institute of Music in Philadelphia), which has received a strong impetus from the excellent progress made by its students.

Because of exacting requirements and a limited number of vacancies, students accepted by the Curtis Institute have been called on to show unusual talent and technical aptitude. Their musicianship is developed under artists who give them a broad knowledge and prepare them for public appearances or for teaching.

A Notable Faculty

Graduates and artist-students of the Curtis Institute teaching in the Delaware School are:

William Harms, pianist, a pupil of Moriz Rosenthal and now an instructor at Curtis, where he also studies under Josef Hofmann.

Edna B. Woods, pianist, studied in Chicago at the Walter Spry Piano School, later working in Berlin under Egon Petri. A student of Mr. Hofmann, she is also a composer.

Florence Fraser, pianist, studied in Paris under Isador Philipp. Her summers were spent at the American Conservatory in Fontainebleau during this period. Miss Fraser continued her work at Curtis under David Saperton.

Sang in Opera Company

Daniel Healy, tenor, is a pupil of Horatio Connell. He was a member of the Philadelphia Grand Opera Company for two years and is well known for his oratorio work.

Ruth Carhart, contralto, holds a B.M. degree from the Cincinnati Conservatory of Music. Later Miss Carhart be-

came a pupil of Emilio de Gogorza.

Leonard Treash, bass-baritone, entered the Curtis Institute of Music, after receiving his degree from the Cincinnati Conservatory, to study under Mr. Connell. Mr. Treash has sung in opera in Cincinnati during the last few summers.

Marjorie Tyre, harpist of the Philadelphia Orchestra, has been a pupil of Carlos Salzedo.

Paul Robinson has been a student of organ under Fernando Germani and the late Lynwood Farnam.

Heads String Quartet

Lily Matison, violinist, is a graduate student of Edwin Bachmann, having previously studied under Carl Flesch. As a member of the Curtis Symphony Orchestra she has had training under Leopold Stokowski, Emil Mlynarski and Fritz Reiner. She is the first violinist of the Elbee String Quartet.

Howard Mitchell, 'cellist, was a pupil at the Peabody Conservatory in Baltimore. He has studied under Felix Salmond since 1930 and is a member of the Curtis Symphony.

Albert Mahler, tenor, has been a student of Mr. Connell and Mr. de Gogorza. He studied operatic acting under Wilhelm von Wymetal and was a member of the Philadelphia Grand Opera Company for two seasons.

The first faculty recital, which took place on the afternoon of May 14, had as soloists Miss Tyre, Mr. Healy, Miss Matison, Miss Carhart, Mr. Mitchell, and Mrs. Woods. Ralph Berkowitz was accompanist.

Greenwich Music School to Hold Summer Course

Greenwich House Music School will hold a summer course from June 12 to Aug. 19. Included in the schedule will be special classes for beginners who wish to prepare for the regular course beginning in the autumn. Classes will be held in piano, voice, violin, 'cello, two-piano work and orchestral study. Marion Rous is the director. The orchestra is directed by Enrique Caroselli.

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IOWA TOWN REMEMBERS DVORAK'S VISIT IN 1893

(Continued from page 4)

Dvorak was greatly interested in the Indians and one day while he was still at Spillville a band of Indians came to town selling medicinal herbs. We were told they were the 'Kickapoo' and belonged to the Iroquois tribe. Every evening they gave a little performance of their music and dancing and Dvorak was so interested that he made it a point always to be present.

"The Humoresque was not composed at Spillville. This seventh of the Humoresques, which has become so popular with the public at large, was composed on Aug. 16, 1894, a year after Dvorak's visit to Spillville.

Interested in Church Music

"Dvorak took great interest in the church music at Spillville. In fact the first day he came there he visited the church just at the time the people were gathered at the morning mass and without hesitation he walked up the choir and commenced a prelude to the hymn Boze Pred Tvou Velebnosti (O Lord Before Thy Majesty) so well-known to the Bohemian settlers, and it did not take long before the entire congregation joined in, and evidently Dvorak liked it because it reminded him of his congregational singing in his mother country. And after that, every morning found him at church playing for the service. His wife, Mrs. Anna Dvorak, had a fine contralto and she, too, contributed to the music at church on Sunday.

"I have a letter which Dvorak sent me just before he went back to Europe, the translation of which is about as follows:

New York, May 18, 1895

Dear Friend:

Tomorrow, Saturday, we are leaving for Europe and I am sending you a sincere farewell. Kovarik will remain here in the house and he will have plenty to do this summer as he got a job with Seidl, but I am sure that he will miss us. We are all looking forward to our old home but my joy will be somewhat marred because I will not see my dear old father any more. He died March 29 being eighty years old. May the Lord give him eternal rest! I will be glad to see Vysokou (Dvorak's summer home in the old country) but I should again like to see Spillville, we all liked it there so well, but let us hope we will meet again in the future. Write me to Vysoka. I will be glad to hear from you. My sincere regards to Rev. Bily at Spillville and to the Rev. Fathers at Protivin and Ft. Atkinson, and also give my regards to old grandma and grandpa Bily and to all yours. And tell them I will visit Vsetec and Sepekou and that I will be thinking of all of you. Good luck to you and may the Lord be with you until we meet again.

Affectionately yours,

ANT. DVORAK.

"Vsetec and Sepekou referred to are two villages in Bohemia, the first being my birth-place, and the latter the birthplace of Grandpa Bily to whom Dvorak refers and with whom he spent many and many a congenial hour. The other manuscript I have is on the front page of the score of The American Flag, the translation of which is:

New York, April 15, 1895

Dear Mr. Kovarik:

Kindly accept this remembrance. It is a composition which should have been performed at Carnegie Hall in New York the day of my first appearance in public in America, Oct. 12, 1892. This composition I composed



The Church of St. Wenceslaus in Spillville Where Dvorak Played. It Is Modeled After a Famous Church in Bohemia and Was Built by the Pioneers, Who Gathered Stones for Its Construction

before my first visit to America and as I was not able to finish it in time I had to compose another so I wrote the Te Deum which was actually produced for the first time on Oct. 21, 1892, when I had the honor to present myself to the New York audience. This year upon the request of my wife I decided to have this composition published at the publishing firm Schirmer. When the Te Deum will be published I will also send you a copy. I must wait until the publisher takes pity on the work and so please wait also. With friendly greetings,

Yours,

ANTON DVORAK.

"While Dvorak was at Spillville a delegation consisting of three members came down from Chicago to invite him to the World's Fair and Dvorak accepted. Later in the summer he went to Omaha to visit Mr. Rosewater (Editor of The Omaha Bee who was born six miles from Dvorak's birthplace). On his return he stopped off at St. Paul and took in the sights, particularly the Minnehaha Falls in which he was greatly interested, having read Longfellow's Hiawatha."

Other Spillville friends supplement this information with delightful anecdotes, as well as giving further information concerning the genesis of the perennial favorite Humoresque. It is of interest too, to know that the little church of St. Wenceslaus in Spillville, in which Dvorak played, is one of the quaintest in America, modeled after St. Barbara in Kutna Hora in Bohemia, and built by the pioneer men and women there in Spillville, who gathered the stone and helped in the construction as was done by the devout in the Middle Ages.

Thought of Indian Opera

The daily attendance of Dvorak at the Kickapoo Indian medicine shows—where, a neighbor told, Dvorak always sat in the front row—and the visit to Minnehaha Falls were occasioned by Dvorak's thought of writing an Indian ballet or opera. While at the Falls Dvorak asked for a piece of paper and a pencil, but as only the pencil was at hand, he scribbled some notes on the broad white cuff of his shirt, and later used these as the theme in the second movement of his Sonatina Op. 100, dedicated to his children, and still later rearranged by Fritz Kreisler for violin solo under the title of Indian Lament. Upon his return to Spillville from this trip Dvorak did not really start another work as he was leaving for New York so shortly, but he set himself to making notes and sketches of a work he intended to complete in New York

during the season, and this was the set of Humoresques.

Of the Quintet, the Spillville friends say that the theme and variation of the third movement are based upon an air written by Dvorak and first intended as a new "tune" for our My Country 'Tis of Thee, which he had thought to score thus for tenor solo, chorus, and full orchestra. But he changed his mind. The writing of the Quintet took so much longer than that of the Quartet because it was interrupted by preparation for the World's Fair visit where he conducted his Symphony in G, a group of Slavic Dances, and an Overture, My Country.

Exchanging Anecdotes

"Dr. Dvorak liked nothing better than to get a few of our Spillville 'old settlers' together every afternoon and listen to the narration of their struggles and experiences in the Middle West," says one of these friends. "They so allured him that he would ply the speaker with question after question. He, in turn, would tell stories of mutual friends in the Old World, or of the New Yorkers whom he could not entirely fathom. . . . At our house Mother was the first to rise. When the morning following the Dvorak arrival she saw the master strolling before the school building she thought something had gone wrong. Running out to ask what had happened, not knowing he was an early riser, he said: 'Why, nothing has happened. And yet—a great deal. I have been rambling in the wood, along the brook, and for the first time in eight months I hear the birds sing. But I must go home now to breakfast. Afterwards I shall come again.'"

In the front of the cottage to the north of the Dvorak house Frank Benda had the village shoe-repair shop and on his way home from his daily communion with nature, Dvorak never failed to stop in, after which composer and cobbler might talk for hours discussing everything from world affairs to pigeons and cucumbers. The Spillville pigeons Dvorak once playfully called "down-and-out scrubs," yet when presented with a pair, he prized and cared for them as though they were pedigreed. Mrs. Benda had a garden patch of cucumbers parallel to the cottage. In Bohemia they water cucumbers at high noon but in Iowa the sun at this hour makes this impossible, and Dvorak knew this. Nevertheless when he saw his neighbor near the noon hour he would always shout to her from street or upper window to "water her cucumbers."

On Sept. 8, 1893, the village celebrated the composer's fifty-second birthday. First there was the church service, then a feast at which it delighted Dvorak to dispense cheer and mirth, as well as cigars for which he had sent to New York.

The rest of the visit (except for the trips to Chicago and Omaha) were spent leisurely. Sometimes he would sit for hours at his second-story window as though again in an Old World village, gazing down silently at passers-by and listening to the sounds of nature. Sometimes, the neighbors say, he would sit that way all evening, then, late at night, they would hear him playing his violin, songs of the far-off homeland, or melodies which had come to him as he pondered.

And so the Spillville friends humbly and lovingly recall "neighbor Dvorak," and the vivid and extraordinary personality of "that modest artist" and "God-fearing gentleman."

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LOCAL FORCES ARE HEARD IN BROOKLYN

Symphony Orchestra Appears In Aid of Big Sister Fund With Success

BROOKLYN, May 20.—The Brooklyn Symphony Orchestra, conducted by Yascha Fishberg, gave a concert on May 11 in the Marcy Avenue Baptist Church. The event, sponsored by the Protestant Big Sister Council, netted a substantial sum for the council's maintenance funds.

A feature of the program was the appearance as piano soloist of Augusta Tollefsen, whose playing of the Grieg Concerto was brilliant and poetically vivid. The principal orchestral work was Beethoven's Fifth Symphony.

Contributions by the Choral Club added further to the variety. These were led by Jacob Heymann, with Murray London, tenor, as incidental soloist, and Frances Poel as accompanist.

The Young Dancers Theatre presented Yo-Heave-Ho! at the Brooklyn Little Theatre on April 30. The presentation was directed by Pieter Dominick. Ebba Braathe Nock, composer of the score, was at the piano.

The Brooklyn Singers, a chorus of mixed voices, gave its third annual concert at the Apollo Studios on April 25. Carlyle Duncan directed. Sterling Hunkins, 'cellist, and James Booth, baritone, assisted.

Yehudi Menuhin Sails for Paris to Present Elgar Concerto

Yehudi Menuhin sailed on May 19 on the Paris to play his last engagement of the present season which will take place in the Salle Pleyel in Paris on May 31. At the Paris engagement he is to give the first performance there of the Elgar Violin Concerto which will be conducted by the composer. Following this appearance, he will retire for five months to the Menuhin home at Ville d'Avray near Paris.

Enesco to Appear at Princeton University

Georges Enesco will appear at Princeton University on Jan. 11, 1934, under the auspices of the Princeton University Concert Committee.



Valiche

Augusta Tollefsen, Piano Soloist with the Brooklyn Symphony Orchestra

FESTIVAL IN VERMONT

Glee Clubs, Bands and Orchestras Take Part in Programs

BURLINGTON, Vt., May 20.—The sixth annual Vermont Music Festival was held under the auspices of the Vermont Music Teachers Association, the Vermont Headmasters Club and the Burlington Lions Club on May 5 and 6.

Under the baton of Francis Findlay of the New England Conservatory of Music there was a concert on the first day by seventeen glee clubs. The second day brought a parade by the 1,300 young people taking part in the festival, a concert by the bands and eleven orchestras, and a concert by the All-State Orchestra and the combined boys and girls' choruses.

The All-State Orchestra was conducted by Harry E. Whittemore of Somerville, Mass.

Marschner's opera, Templar und Jüdin, founded on Scott's Ivanhoe, will be revived next fall in Munich in an edition by Pfitzner.

MISSOURI TEACHERS MEET IN COLUMBIA

Thirty-first Annual Convention Brings Delegates from Many Centres

COLUMBIA, Mo., May 20.—The Missouri Music Teachers' Association assembled for its thirty-first annual convention on May 2, 3 and 4, and elected the following officers: Dr. James T. Quarles, Columbia, president; Mary A. Guengerich, Joplin, vice-president; and George J. Mecholson, St. Louis, secretary-treasurer.

Members of the executive council, in addition to the above, for the ensuing year are: J. L. Biggerstaff, Kirksville; Leo Miller, St. Louis; Herbert Krumme, St. Joseph; Dr. Ernest R. Kroeger, St. Louis; Wort S. Morse, Kansas City; Mrs. Doynne Christine Neal, St. Louis; N. Louise Wright, Fayette; Hugo Hagen, St. Louis; Powell Weaver, Kansas City; Gertrude G. Walker, Kansas City; R. L. Stuart, St. Louis; Mabelle Glenn, Kansas City; T. Stanley Skinner, Springfield; Virginia Meierhoffer, Jefferson City.

Accrediting Outside Study

Some 150 teachers from all parts of Missouri were in attendance. Among the subjects presented for discussion was a plan for an agreement between the Missouri Music Teachers' Association, the Missouri State Department of Education and the University of Missouri for accrediting outside study of music under approved private teachers in the secondary schools of the state. The association pledged its support to the plan. Under a new constitution the executive council was authorized to negotiate with the State Department of Education and the University of Missouri for the details of this plan.

Musical programs included a performance of the Mozart Clarinet Quintet by a group under the leadership of Rogers Whitmore, head of the violin department of the University of Missouri; a recital of piano and violin sonatas by Scipione Guidi, concertmaster of the St. Louis Symphony Orchestra, and Mrs. Corinne Frederick; organ recitals by Luther T. Spayde of Central College, Fayette, and Dr. Daniel R. Philippi of Christ Church Cathedral, St. Louis; and a program by the A Cappella Choir of the Kirksville State Teachers College under the direction of Barrett Stout.

An informal reception was given in the home of Dean and Mrs. Quarles. Features of the banquet were addresses by Dr. Jay Hudson of the department of philosophy of the University of Missouri, and Charles A. Lee, state superintendent of education in Missouri.

Musicians' Emergency Fund Sponsors Benefit Concert

A concert was given at the Waldorf Astoria on the afternoon of May 9 under the auspices of the Silver Symphony Committee of the Musicians' Emergency Fund. Approximately 2,000 persons attended. The program included appearances of the Adesdi Chorus, conducted by Margarete Dessoif; a women's chorus, conducted by Walter Damrosch; the Russian Symphonic Choir, conducted by Basile Kibalchich; Maria Kurenko, soprano; Efrem Zimbalist, violinist; and Theodore Sidenberg, Carroll Hollister and W. A. Goldsworthy, accompanists.

The audience was addressed by Mrs. Harold Vincent Mulligan. In addition to the proceeds from the sale of the tickets, a collection of \$183 was taken during the intermission.

Hart House Quartet Plays Modern Music in Toronto

TORONTO, May 20.—A special concert of modern music was given by the Hart House String Quartet, Géza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg, on May 6 in the Hart House Theatre. The program, which comprised three first performances in Canada, consisted of the Quartet of Ernest Bloch, a quartet by Wesley La-Violette, and Honegger's Quartet in C Minor.

Coe Glade Has Extensive Schedule

Coe Glade, contralto of the Chicago Civic Opera Company, is concluding a season which has included appearances from the East Coast to the West, and from the South to Canada. She was soloist with the Cincinnati Symphony Orchestra, the Cleveland Orchestra and with the Pittsburgh Symphony; and sang Carmen with operatic forces in Philadelphia, in addition to being one of the soloists at the opening of Radio City Music Hall.

Efrem Zimbalist Departs for Lengthy Concert Tour

Preceding his departure for a concert tour which will include appearances in Mexico, Salvador, Haiti, Colombia, Venezuela and Trinidad, Efrem Zimbalist and Mrs. Zimbalist were hosts at a farewell reception and musicale given in their home on the evening of May 8. Many friends, as well as diplomatic representatives of several of the countries which Mr. Zimbalist will visit, were present.

St. Cecilia Club Gives Concert for Blind

The St. Cecilia Club, Victor Harris, conductor, gave a concert in Schermerhorn Hall for the pupils and staff of the New York Institute for the Education of the Blind, on a recent evening.

A novelty on the program was Fairy Fantasy by H. A. Matthews, composed for the club and having its first performance. The remainder of the list included pieces by Hadley, Scott, Taylor, Bainton, Oldroyd, Wagner, Schubert and Mr. Harris.



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WESTCHESTER HOLDS JUNIOR FESTIVAL

Young Musicians Participate in Massed Choir and Orchestra Performances

The annual Westchester County Junior Music Festival opened on Thursday evening, May 11, at the County Centre, of White Plains, N. Y., under the direction of Dr. Victor L. F. Rebmann, with a varied program, performed by a chorus of 1,200 and an orchestra of more than 200, all boys and girls of the high schools.

There was a good sized audience, which manifested intense pleasure in the work done by the young musicians. Dr. Rebmann opened with chorus and orchestra in a Festival Prelude by Bach-Stoessel and Beethoven's Elegiac Song for chorus and strings.

Ernest Schelling appeared as guest conductor in Bach and Mozart pieces, closing with the Rakoczy March and was presented by the students with a book in appreciation of his kindness in conducting them. Dr. Rebmann also led the chorus in Speaks's Morning, the girls' chorus in the Strauss-Kramer Morgen, the boys in Bantock's Song of the Sea Pirate and the full chorus in the Rasbach-Aslanoff Mountains. Bohm's The Post Road and Sullivan's The Lost Chord, the last as a grand finale, completed Dr. Rebmann's excellent achievements with his forces.

Admirable was the singing of the young people under F. Colwell Conklin's baton in the Noble Cain arrangement of Go Down, Moses, the Campbell-Tipton-Riegger A Spirit Flower and Cecil Forsyth's Old King Cole. J. Dale Diehl led the orchestra in Smetana and Saint-Saëns pieces effectively. Clifford E. Dinsmore was the accompanist at the piano, Bernard B. Nye at the organ. W.

Chorus Includes 2,000

The festival closed on the afternoon of Friday, May 12, with Dr. Rebmann conducting a chorus made up of 2,000 elementary school singers and a band which included 150 players from high schools. Applause on the part of the interested audience was spontaneous, a tribute to the excellence of the performance.

Edwin Franko Goldman appeared as guest conductor of the band. He took occasion to congratulate the young musicians on their excellent showing, stating that he found they had registered progress since last year. There was an address by Lamont F. Hodge, chairman of the advisory committee of school superintendents and supervisory principals, who was emphatic in his opinion that the festival proved music should be a part of school education.

Outdoor Theatre Dedicated in Long Beach

LONG BEACH, CAL., May 20.—The Recreation Commission dedicated an outdoor theatre, in Recreation Park on May 1. The Woodland Theatre, as it is named, will seat 1,500. It is in a setting of eucalyptus trees and is an ideal place for summer concerts and opera.

Joseph Ballantyne, who organized and directed the Tabernacle Choir of Ogden, Utah, has organized a choir of 250 voices, made up of thirteen choirs of the L. D. S. churches, which gave its first concert on May 5. Dubois's The Seven Last Words was presented, with James G. McGarrigle and James J. Buntin, of Long Beach, as guest soloists. A. M. G.



Dr. Victor L. F. Rebmann, Director of the Junior Festival at White Plains

MUSIC WEEK OBSERVED BY LONG BEACH GROUPS

Municipal Band, Civic Chorus, Woman's Symphony and Other Organizations Participate

LONG BEACH, CAL., May 20.—A successful Music Week was held from April 30 to May 7, under the chairmanship of Nina Wolf Dickinson, with fine programs by various organizations of the city. All the programs were given in the Municipal Auditorium, and were free to the public. The Long Beach Municipal Band, Herbert L. Clarke, conductor, gave the opening concert. The Civic Chorus, Rolla Alford, conductor, and the Woman's Symphony Orchestra, Eva Anderson, conductor, both organizations sponsored by the Recreation Commission, gave a joint program. The glee clubs, choirs, and orchestras of the elementary, junior high, and senior high schools, and the junior college, gave two concerts and a Vesper Service for the P. T. A. Convention. Gertrude Johnston Fisher, general supervisor of music in the city schools, with assistant teachers, arranged the programs in which 500 students took part.

The Woman's Music Club, under the presidency of Mrs. Eugene E. Tincher, presented a fine concert, and the Musical Arts Club, George S. Beechwood, president, gave an all-Brahms program, for the closing event, this the highlight of the celebration. The Cadman Choral Club, William Clare Hall, conductor, and the Lyric Club, Lillian Marie Brandvig, conductor, gave fine programs. There were a number of studio recitals, and band concerts in the parks. A. M. G.

Marie Powers Gives Recital in Ithaca

ITHACA, N. Y., May 20.—Marie Powers, contralto, was heard in recital on the afternoon of May 7, with Mrs. O. G. Guerlac at the piano. The concert was under the management of Willard Straight Hall.

The first and third groups of the artist's program were entirely of Brahms songs in observance of the centenary of the composer's birth, which occurred on that date. There were also a group by Wagner and a final one in English by Watts, La Forge and A. Walter Kramer.

OPERATIC MUSIC IS HEARD IN COLUMBUS

Carmen, Aida and Excerpts from Other Works Presented in Fine Style

COLUMBUS, May 20.—Operatic organizations of this city brought their season's work to public performance during the first week of May. Chief of these was the new Columbus Civic Opera Company, which presented Bizet's Carmen in Memorial Hall on May 6.

Marta Wittkowska directed the production and sang the title role. A chorus of 250 did splendid work under Herbert Huffman, chorus master. Eugene Weigel, of the music faculty of Ohio State University, conducted the performances and an orchestra of fifty took part. H. Hillborn Lloyd was stage director. Ballets were directed by William Detweiler and Jorg Fasting. The opera was repeated on May 12 and 13 with a partly different cast.

Principals were: Carmen, Marta Wittkowska; Don José, Harold Voelker; Escamillo, Harold Imhoff and Herbert Wall; Micaela, Lillian Sharp Rollins, Norma Carothers and Grace Gil Knierim; Zuniga, Ellis Snyder; Frasquita, Myrtle Keith, Betty Dando and Mary Osburn; Mercedes, Helen Kolterman, Sara Jane Gilligan and Dorothy Neil Hupfel; Dancairo, Jack Cotton and Benjamin Bennett; Remendado, Harold Matthews and Ranolds Dupler; Lilas Pastia, M. S. Lake and C. O. Petch.

Margaret Crawford, director of La Scala Opera Company, chose Aida for production in this season, the organ-

ization's tenth. Performances were given on May 5 and 6 in Bexley's new High School Auditorium, with a chorus of fifty and ballets directed by Marie Sands. Principals included Mary S. Springer, Lucille Jaynes, Luigi Nuzzo, Walter Furniss, Carl Schodorf, Emory Oman, Myrtle Keith and Edward Ruescher. Janice Smith and Marjorie Maher, pianists, supplied the accompaniments.

Opera Club's Program

The Columbus Opera Club gave a program of Scenes from the Operas on May 4 in East High School Auditorium, under the direction of Mrs. Raymond Osburn and Edwin Stainbrook. Members singing at this time were: Rosalind McNamara, Dorothea Walkmeyer, Virginia Keller, Alice Heiston, Regina Herkenroder, Laura Mai Burns, Jeanette Knapp, sopranos; Hertha Laufersweiler, Ramona Berlew, Rozsika Tumbasz, Opal Stauffer, Betty McCole, contraltos; Fred Hoffman, Nason Oldham, Paul Hughey, Ranold Dupler, tenors; David Larrimer, Walter Downey, Robert Barr, Gustave Spaeth, Lester Swayer, Robert Williams, baritones.

Many Works Represented

Duets from Il Trovatore, A Masked Ball, The Mikado, Der Freischütz; trios from Offenbach's La Perichole and Robin Hood; the quartet from Rigoletto; a quintet from Erminie and a scene from Pom-Pom were presented in addition to solos. Dancers from Stella Becker's studio and the Jorg Fasting School of the Dance supplied ballets. Virginia Braun Keller is president of the Columbus Opera Club, which was organized by the late Cecil Fanning.

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PROVIDENCE FORCES HEARD IN CONCERTS

Enjoyable Programs Are Given by Societies and Members of Clubs

PROVIDENCE, May 20.—The University Glee Club gave its fifty-fifth concert, and its final program of the present season, in Memorial Hall on April 28. Berrick Schloss, conductor, featured Hallelujah, Amen, from Handel's Judas Maccabeus; Waters Ripple and Flow, a Czechoslovakian folk song; The Autumn Sea, by Gericke; and a group of four American Indian songs by Charles Wakefield Cadman. Royal Dadmun, baritone soloist, was successful in works by Handel, Schubert, Fauré, Rontani, Hutchinson and Bantock. Earl Perkins was accompanist for the club. Mr. Dadmun was accompanied by Ruth Burt Samson.

The annual President's Day of the Chopin Club was held in honor of Mrs. George W. H. Ritchie on April 27. Following a luncheon at the Narragansett Hotel, a program was given in the Plantations Auditorium. Emma Bel-dan, soprano, sang Vissi d'Arte from Tosca; She Never Told Her Love, by Haydn; To a Water Lily, by Grieg, and Dedication, by Franz. J. Thomas McQuaid, pianist, played the G Minor Organ Prelude of Bach-Siloti, the F Sharp Major Impromptu and the F Minor Ballade of Chopin. Agnes C. Burke, contralto, sang Die Lorelei by Liszt, Ariette by Vidal, Transformation, by Watts, and The Bitterness of Love, by Dunn. Barre-Hill, baritone, a guest, also contributed to the program.

Varied Lists Presented

A concert by members and guests of the Chopin Young Artists Club was given in Churchill House on April 19. Benjamin Premack, violinist, played the Concerto in G Minor of Max Bruch. Signe E. Linde, pianist, offered the Rhapsody in C by Dohnanyi, and works by Sgambati and Liszt. Blanche G. Allard, soprano, was heard in songs by Haydn, Bizet, Charles and Woodman. Muriel P. Port gave piano



Berrick Schloss, Conductor of the University Glee Club in Providence, Which Gave Its Closing Concert Recently

works by Scarlatti, Grieg and MacDowell. The program opened with the Overture to The Calif of Bagdad by Boieldieu, played by the Nickerson House Orchestra under the leadership of Mr. Premack. The final group was sung by the Chopin Young Artists Vocal Ensemble, Ruth Tripp, coach, assisted by the orchestra.

James Gray gave a piano recital in the Plantations Auditorium on May 5. His program included the Bach-Tausig Toccata and Fugue in D Minor, Haydn's Air and Variations in F Minor, Beethoven's Sonata, Op. 90, and works by Schumann, Chopin, Debussy, Dohnanyi, Griffes and Albeniz.

President Is Honored

The Chaminade Club honored its president, Mrs. George Hail, with a song recital by Edwin Orlando Swain, baritone, in the Plantations Auditorium on April 20. Mr. Swain, who was well and favorably known by reason of his past appearances in this city, provided a generous and varied program. Composers represented included Handel, Schubert, Brahms, Wolf, Sin-

ding, Verdi, Burleigh, Ruth Tripp, Harriet Ware and others.

A varied program was presented by the Chaminade Young Artists' Club at the Music Mansion on May 1. Participants were Hugo Norden, violinist; Armand Cote, bass; Ethel Richardson, Anita Fregeolle, Estelle Cote, Faith Potter, Marjorie Hanson, Maria Scalzi and Antoinette Scungio, pianists. A vocal ensemble under the direction of Minette Sutherland was a feature.

Putnam Aldrich, harpsichordist, and Louis Speyer, oboe and oboe d'amore player, delighted an audience at the Providence Art Club with a program of music by Loeillet, Couperin, Scarlatti, Handel, Marais and Bach on the afternoon of April 20.

Gives Debut Recital

Lillian Migliori, pianist, a pupil of Wassili Leps, gave a debut recital in the Plantations Auditorium on April 30. Her program contained the Appassionata Sonata of Beethoven, the Bach-Tausig Toccata and Fugue in D Minor, compositions by Debussy and Prokofiev, and the Concerto in E Flat of Liszt for which Mr. Leps provided an accompaniment on a second piano.

The Brown University Orchestra under the direction of Arlan Coolidge of the department of music gave its final concert of the season in Faunce House Theatre on April 26. Principal items were the first three movements of Haydn's Symphony in G, No. 11, and the Overture to The Magic Flute. The soloist was Helen Hancock Sargeant, trumpeter. A string quartet consisting of H. A. Luther, N. B. Record, L. A. Drury and A. M. Burgess, Jr., played the Allegro and the Andante from the Quartet in E Flat by Dittersdorf. M. S. O.

Choral Society Gives First Concert in Cleveland, Tenn.

CLEVELAND, TENN., May 20.—The Cleveland Choral Society, under the baton of J. Oscar Miller, gave its first concert in the Arnold Memorial Auditorium on the evening of April 20. The assisting artists were Haskell Boyter, baritone and Alvin Blumberg, violinist. The program included A. Walter Kramer's The Great Awakening, and works by Arthur Sullivan, Leoncavallo, Deems Taylor, Harvey Gaul, and H. T. Burleigh. Evelyn Barker accompanied the chorus and Elizabeth Armstrong the soloists.

Concerts Given at New York College of Music

Edward Weiss, a faculty member of the New York College of Music, was heard with artistic effect in a piano recital on May 4, playing Beethoven's Sonata, Op. III, Schumann's Carnival and Busoni's version of Six Etudes on Caprices by Paganini. A program given earlier in the season by Constantine Stronghilos, a pupil of Mr. Castellanos, included works by Chopin and Liszt, the Bach-Liszt Fantasie and Fugue in G Minor and the Delibes-Castellanos Pizzicati. A concert in commemoration of the Brahms centenary was arranged for May 18.

AUDIENCES IN OMAHA APPLAUD FINE CONCERTS

Eleanor Steele and Hall Clovis Heard in Song Program—Recital Given by Frances Edwards

OMAHA, NEB., May 20.—Presented by the Friends of Music, Eleanor Steele, soprano, and Hall Clovis, tenor, sang on the morning of May 10 to an audience assembled in the home of Mrs. W. F. Baxter. Their program was built on well-contrasted lines and included four duets.

Miss Steele's fresh and brilliant voice delighted her hearers in works by Fauré, Schubert, Marx, Woodman and Bliss, her interpretation of Die Forelle standing out particularly. Mr. Clovis, a former Omahan, sang songs by Trunk, Manning and Rachmaninoff which showed the resonance and wide range of his voice and his unusually clear enunciation. He was at his best in Brahms and Strauss and in Sometimes by Madeleine Walther.

In their concerted work, the voices of the two artists blended most pleasantly. They were particularly happy in a duet from Carmen. Martin Bush was at the piano, which means that the singers had admirable co-operation at all times.

On May 1 Mr. and Mrs. August Borghum presented Frances Edwards, soprano, in recital in Joslyn Memorial Auditorium. Miss Edwards was assisted by Berneice Dugher, pianist, and Mrs. Borghum, accompanist.

E. L. W.

Metropolitan Artists Sing with San Carlo Company in Canada

During the week's engagement of the San Carlo Grand Opera Company in Montreal, between May 8 and 14, three Metropolitan Opera singers were heard as guest artists. They were: Thalia Sabanieva, soprano; Claudio Frigerio, baritone, and Léon Rothier, bass.

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Music of Modern Stamp, Both "Left" and "Right," Appears

Ernest Kréal Writes a Violin Sonata and a 'Cello Sonata

A Violin and 'Cello Sonata by Ernest Kréal have just appeared in print (Vienna: Universal Edition. New York: Assoc. Music Publishers, Inc.). Both are ponderable musical works written with obvious command of style and a degree of effectiveness. The former is in three movements, all distinguished by a chromatic, though not by any means a *dernier cri*, type of harmonization. The faster sections of the violin part are occasionally marred by unviolinistic passages which are more taxing technically than the effect would seem to warrant. On the whole, however, the work forms a welcome addition to the repertoire of the up-to-date violinist.

The 'Cello Sonata, dedicated to Pablo Casals, is likewise in three movements. Obviously a work of earlier vintage than the foregoing, it is characterized by a general atmosphere of restraint. Except for the middle movement the mood is classical. The piano part is lightly and clearly written, and the melodic lines tend to follow the rhythmic style, if not the diatonic methods, of the old Italian sonata writers. The slow movement is more impassioned than the other two. Altogether an effective and useful work.

Bach Partitas Given Jubilee Edition by August Schmid-Lindner

A Jubilee edition of the Six Partitas of Bach for piano has recently appeared under the editorship of August Schmid-Lindner (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.). The series occupies two volumes, each of which is provided with a separate brochure of explanatory notes and interpretative suggestions. The editing and engraving is, of course, of the highest quality, and a facsimile of the title-page of the original edition is included by way of frontispiece to the first volume.

Randall Thompson's Americana Based on Magazine Features

Randall Thompson's *Americana* (Boston: E. C. Schirmer Music Co.) is a series of five choral settings for mixed voices of texts from the well known section of the *American Mercury* which sports the same title. Mr. Thompson has chosen a group of typical items, and entitling them *May Every Tongue*, *The Staff Necromancer*, *God's Bottles*, *The Sublime Process of Law Enforcement*, and *Loveli-lines*, has provided them with a musical setting cleverly calculated to enhance their humor. As spicy and sure-fire bits of tonal slapstick, these little compositions would lend piquancy to any not-too-serious choral concert.

As music they are scarcely important. The mood is one of burlesque oratorio, and the humor lies largely in the contrast between the solemnity of the Handelian clichés employed in the music, and the provincial inanity of the texts. Oratorio, owing to its inherent majesty (or pompousness if you like) is the easiest of all musical forms to parody, and Mr. Thompson's caricature of it is not one to tax the subtlety of any audience's mentality. It is, however, exceedingly amusing. S.

New Works by Jacob and Poulenc Come from Paris

For those who like mannered music, let us recommend *Six Harmonies Poétiques* (Paris: Rouart, Lerolle & Cie.) by Maxime Jacob, five Lamartine poems and one by Raphael Sanzio, set for voice and piano. From the same publisher we have a Sonata in F Major by Georges Auric, feeble stuff, skillfully enough written, but without a real pulse, and a set of *Cinq Poèmes* for voice and piano by Francis Poulenc. This is not very good Poulenc, as we know his music, with the exception of the second song, *Cimetière*, which has a certain feeling. The same composer's *Le Bal Masqué*, a "cantate profane" for baritone or mezzo and chamber orchestra, has charm and something of the clear and cool quality that has always recommended Poulenc's music to our favor. The edition at



Apeda

Randall Thompson, Whose Caustic Setting of *Americana* from the *American Mercury* Is Now Published

hand is the composer's own reduction of the score for piano. The poems of his five songs, mentioned above, and of the cantata are by Max Jacob.

Ruth Crawford's Settings of Sandburg Poems Issued by New Music

One of the most far fetched compositions which has ever been placed on our reviewing desk is Ruth Crawford's *Three Songs* (San Francisco: New Music Edition) consisting of settings of Carl Sandburg's *Rat Riddles*, *Prayers of Steel* and *In Tall Grass*. The score calls for contralto voice, oboe, percussion and piano and an "orchestral ostinato" of clarinet, bassoon, horn, trumpet and strings. The "orchestral ostinato" is, however, ad libitum.

Cast in extreme Left idiom, this work is but another manifestation of the paucity of creative urge possessed by so many of our younger composers. Miss Crawford is probably sincere in her desire to add to the literature of modern music works which shall be as far as possible from well trodden paths. It is as fascinating to note the meticulous care with which she scores her music, leaving nothing to the imagination in the way of the minutest detail in the matter of expression marks, etc., as it is deplorable to observe the blind alley in which she is working. There is no future for this kind of music. There is hardly a present.

Two Vocal Works by Paganucci Are Effective

Two compositions by Anthony F. Paganucci entitled *Idillio Pastorale* and *Colombina* (New York: Carl Fischer, Inc.) introduce a new composer to us. Mr. Paganucci has set the former as a work for soprano and tenor solos, chorus of mixed voices and piano, the latter as a dramatic episode for soprano and tenor voices and piano.

The music is melodious, typically Italian in character, and vocally very effective, making up in providing the voices with numerous opportunities for what it lacks in originality. The Italian texts of both works are by Alfredo Gandolfi, baritone of the Metropolitan Opera, and the English versions are by Berta Revère. *Colombina* is dedicated to Doris Kenyon Sills.

Fine Part Songs by Various Composers from Stainer & Bell

A number of admirable part song issues reach us from Stainer & Bell, Ltd., London, through their American agents, the Galaxy Music Corporation, New York. For chorus of unaccompanied mixed voices there is an Alfred Hollins's *The Horseman*, Cyril C. Dalmaine's setting of a John Galsworthy poem *Love's a Flower*, and two Negro spiritual arrangements by Ar-



Francis Poulenc, Whose "Cantate Profane," *Le Bal Masqué* and Five Songs Have Recently Been Issued

thur Warrell, one of the less familiar version of *Nobody Knows* and of the ever popular *Swing Low, Sweet Chariot*, the latter with baritone solo, a particularly lovely arrangement. There is also a fine air by Dr. Boyce called *Heart of Oak*, arranged by Stanford Robinson.

For unaccompanied male voices we find Alexander Brent Smith's *Sussex Beer*, a rousing piece, concluding with the words: "No man with pence and common sense would ever be without it."

Charles N. Boyd Makes Excellent Arrangements for French Horn

A novel collection which will supply a definite need is a book of *Golden Melodies for French Horn* (New York: M. Witmark & Sons. Educational Publications) arranged by Charles N. Boyd. Dr. Boyd, realizing how limited is the literature of solos for French horn with piano accompaniment, has chosen thirteen pieces by well known composers and arranged them for horn and piano. They include Rubinstein's *The Dream*, Grieg's *Northern Ballade*, Schubert's *Pax Vobiscum*, *By the Sea*, and *My Sweet Repose* (*Du bist die Ruh*), a Bach Chorale (from *Cantata No. 147*), Franz's *Dedication*, and *Request*, Franck's *Panis Angelicus*, Debussy's *Ro-*

mance, Davidoff's *Romance sans Paroles*, the *Spring Song* from Wagner's *Walküre*, and the *Good Friday Chalm* from his *Parsifal*. We call it *Good Friday Spell*.

The arrangements have been made with great skill and are not technically difficult. There are excellent brief explanatory notes on the compositions at the beginning of the album, which is dedicated to Horace Miller.

Excellent Educational Music Issued by Summy

Educational music from Clayton F. Summy Co., Chicago, includes Will A. Harding's *The Man in the Moon*, a unison song on a James Whitcomb Riley poem, Alina R. Crumney's *For the Littlest One*, a little piano book for children of pre-school age, of three or four, who may learn from this book, which has been thoughtfully planned.

N. Louise Wright is represented by three pieces for piano, six hands, *The Band*, *March of the Boy Scouts* and *Soldiers Marching*, arranged by Preston Ware Orem. Mr. Orem is also responsible for an excellent arrangement for four hands of Ellmenreich's familiar *Spinning Song*, also for a second piano part to it and to Walter Rolfe's *Vale of Song*. For piano solo there is issued a piece called *'Cello Solo*, a left hand melody, by Mrs. Crosby Adams in her tuneful manner, one of "Four Little Wrist Studies."

Grace Leadenham Austin Writes Melodic Part Songs

Two part songs by Grace Leadenham Austin reveal a fluent melodic gift in her *At Eventime*, nicely arranged for mixed voices and piano by Wallingford Riegger and *The Little White Cottage*, arranged for male voices with piano ad lib. by Ralph Baldwin. There is a Scottish feeling in the latter piece, which is very attractive. It is published by G. Schirmer, Inc. *At Eventime* is published by the composer.

A solo edition for high voice of *The Little White Cottage* is also issued by Schirmer.

New Organ Music Issued

The April issue of the *American Organ Quarterly* (New York: H. W. Gray Co.) contains a *Fughetta Scherzando* by John H. Yates, *In the Cathedral* by Walter P. Zimmerman, one of Schumann's *Nachtstücke*, Op. 23 arranged by John E. West and Roland Diggle's *Will o' the Wisp*, all good, practical organ music, which may be used both in church and recital. A.

Choral Works for Women's Voices

J. S. BACH—THE ANGELS

Cantata for Women's Voices.

RUTLAND BOUGHTON—THE CLOUD

Cantata for Women's Voices (with or without two soloists) and Piano. Poem by Shelley.

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Many Attractions of Many Kinds Engage Interest in San Francisco

Yehudi Menuhin Plays Three Concertos—Chamber Music Is Widely Featured—New Music Society Gives Western Premiere of Daniel Jazz—Revue and Club Jinks Prove Amusing

SAN FRANCISCO, May 20.—Recent attractions have run an extensive gamut. For we have had Yehudi Menuhin, a New Music Society program which included the western premiere of Louis Gruenberg's Daniel Jazz, several dance stars and a string quartet—also the annual jinks of the San Francisco Musical Club and a benefit rumpus for the Galerie Beaux Arts, entitled the Nine O'Clock Revue, in which the music critics took part.

A fifty-piece orchestra with Alfred Hertz conducting was engaged to assist Yehudi Menuhin in his three-concerto program—the concertos being the Bach, No. 2, in E; the Mozart, No. 7, and the Beethoven. It was satisfying to see how well Yehudi's early promise has been fulfilled and to find him truly one of the world's finest. Encores were demanded and received by the huge audience that filled the War Memorial Opera House from orchestra pit to roof. Scores of standees attended.

The announcement that Yehudi would next year make a special trip to San Francisco from Chicago to give a concert for the benefit of the San Francisco Symphony added new impetus to the campaign now in progress for \$90,000

to assure a fifteen week season in 1933-1934.

The campaign is being carried on by the Women's Committee of the San Francisco Musical Association, with Mrs. M. S. Koshland as chairman. It was originally slated to close May 10, but extra time has been allotted to assure the success of the undertaking. The members of the orchestra volunteered their services for a special benefit concert for the fund on May 12, Alfred Hertz donating his services as conductor.

The Meremblum String Quartet from the Cornish School of Seattle gave a reciprocity benefit performance complimentary to Adolph Bolm for the scholarship fund of the San Francisco Operatic and Ballet School. The ensemble is setting a fine example to the younger generation of musicians, and its many programs in the high schools of this city have served a definite cultural and educational purpose. Aaron Stankevich, Norine Powers, Lenore Ward and Donald Strain are the gifted and conscientious students comprising the ensemble. Their program for the Ballet School included quartets by Glazounoff, Debussy, and Moussorgsky-Pochon. They also played at the Fairmont Hotel under the Seckels-Cross management.

New Group Organized

Chamber music is taking quite a spurt these days with the organization of The Musiclovers, a group headed by Margaret Tilly and devoted to the presentation of chamber music for unusual instrumental combinations. Participating members include Merrill Jordan, flute; Raymond Tenny, clarinet; Louis Debovsky, violin and viola; Frances Wiener, violin; Herman Reinberg, 'cello; and Margaret Tilly, piano.

Their opening program was admirably presented. Beethoven's Trio, Op. 11 for clarinet, 'cello and piano; Debussy's 'Cello and Piano Sonata; and the Brahms Trio, Op. 114, for clarinet, 'cello and piano made up the fare. The second concert presented a Mozart Quartet for flute, violin, viola and 'cello; a Handel Passacaglia for violin and 'cello; Beethoven's Trio, Op. 8, for violin, viola and 'cello; and Reger's Trio for violin, viola and flute. The Reger won first honors in performance.

To further develop an appreciation of chamber music, this group has arranged to give weekly public rehearsals in connection with Rudolph Schaeffer's School of Design, starting June 19. The rehearsals will be open to students at a nominal fee. The Musiclovers' concerts are given in private homes to audiences limited to fifty.

Sinfonietta Ends Series

The Sinfonietta Society, Giulio Minetti, conductor, featured chamber music in various forms at its third concert of the season on May 2 in the Veterans' Memorial Auditorium. Saint-Saëns's Quartet Caprice for flute, oboe, clarinet and piano was given by Anthony Linden, Astore Lombardi, Nicola Zannini and Margo Hughes. Beethoven's Septet in E Flat for violin, viola, horn, clarinet, bassoon, 'cello and double bass was also featured, as were string quartets by Speaight and Sinigaglia.

Soloists were Noel Sullivan, bass, and Mafalda Guaraldi, a young violinist of fine gifts and accomplishments who made Zimmer's Nocturnal Morocco Suite sound more important than it is.

Succeeding concerts in the series announced by the Sinfonietta Society have been postponed until next season.

Concert Is "Grand Fun"

The New Music Society of California gave the western premiere of Louis Gruenberg's Daniel Jazz at the Century Club during the last week of April. Carol Weston conducted, Edith Soule sang the text, and the result was "grand fun." Four stunning songs by Charles Ives, sung by Doris Barr, and Aaron Copland's Piano Variations were next in order of interest, although Wallingford Riegger's Suite for flute alone also compelled attention as played by Merrill Jordan. A Sonata for flute and viola by Adolph Weiss and a Quintet for clarinet and strings by Gerald Strang completed the program. Henry Cowell, founder and president of the society, presided.

An extraordinarily varied dance program was staged by the Hirsch-Arnold Dancers in the War Memorial Opera House under the management of Alice Seckels and Elsie Cross. Excellently presented by dancers of professional merit, the program won deserved success.

Jose Torres Y Fernandez and Karola Alena gave a Spanish dance program as a substitute attraction for Paul Robeson on the Oppenheimer series, and remained for ten days to conduct a master class before returning to Hollywood.

A twilight matinee at the Community Playhouse featured Iris de Luce and assisting dancers, and Mary Pasmore, violinist, with Bethel Stack Melvin and Barbara Gray Holbrook as accompanists.

Ernst Bacon, pianist-composer, gave a piano recital in Veterans' Auditorium May 8, assisted by Emily Hardy, soprano. His solos were by Schubert, Bach, Beethoven and Brahms. Miss Hardy sang six intriguing songs of Mr. Bacon's to texts by Emily Dickinson, and a Mozart aria, doing especially nice work in the Bacon lyrics.

The pièce de résistance of the Nine O'Clock Review was the skit Six Critics in Search of an Actor which had for its cast all the drama critics of the daily papers and one actor. But musically and artistically speaking, the prize went to "Josef," who made the hit of the evening in his Cambodian

Lhevinne Ends Series



Josef Lhevinne Leaves New York, at the Close of an Active Season, for a Holiday in Northern Wisconsin

Josef Lhevinne concluded his series of radio piano recitals over the NBC network on May 10, leaving New York soon afterwards for a vacation in Northern Wisconsin.

In the course of twelve weeks, Mr. Lhevinne was heard in a wide choice of music. He played concertos by Beethoven, Tchaikovsky and Rubinstein, and gave the Mozart Concerto for two pianos with Mme. Rosina Lhevinne. He also presented Weber's Concertstück, the two books of Paganini-Brahms Variations, Brahms's Sonata in F Minor, Intermezzi by Brahms, a variety of works by Chopin and modern compositions.

Many letters received from listeners in expressed appreciation of the series.

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OMAHA'S TEACHERS GIVE SIX CONCERTS

Operatic Performances Given by Resident Performers with Fine Effect

OMAHA, May 20.—Some 200 teachers and pupils were represented in six concerts given in the course of a week by the Omaha Music Teachers Association. The concerts were well attended by appreciative audiences, and uniformly excellent work was done by the participating students. Frank Mack is president of the association, which has for its slogan "The richest child is poor without musical training."

An adaptation for girls of Hänsel and Gretel was presented by the Omaha Social Settlement on April 27 under the direction of Luella Anderson, head of the music department.

On April 6 and 7 talented students of South High School appeared before an audience of 1,000 in The Marriage of Nannette. Holcomb Birquist portrayed the role of the Duc d'Antin with great success, and with excellent support from the large cast. Robin Hood at Technical High School on April 21 was also well presented. Pat Egan had the role of Robin, while Ida Gitlin and Norman Truax did justice to the contralto and bass roles. Flora E. Ellis was in charge of the production.

Choruses Unite in Program

The Choruses of the Omaha Musik Verein and the Concordia Singing Society of women's voices united in an Easter program under the direction of Stanley Jan Levotsky. Compositions by Wagner were given in observance of his anniversary. Outstanding soloists were Dora Haarmann-Dreibus, contralto; Carl Stangl, tenor, and Peter Laux, bass. A male quartet was composed of Mr. Stangl, Fritz Langhorst, Carl Gloe and Mr. Laux. Members of a women's trio were Margaret Kinder-Scholkofski, Hattie Laux Hope and Dora Haarmann-Dreibus.

Young artists appearing at the Joslyn Memorial on a recent Sunday were



Frank Mack, President of the Omaha Music Teachers' Association

James Beck Wolfe, pianist; Faye Triem Carter, soprano, accompanied by June Smith; and Ray Nelson, pianist. On the same afternoon, in the Main Auditorium of the Memorial, Martin Bush was heard as organ soloist. In a concerto by Handel, he was accompanied by Henry Cox's Ensemble Society, which also gave several interesting pieces arranged by Mr. Cox.

The Omaha Guild of Organists entertained the Northern Iowa Chapter on May 2, the latter reciprocating with a brief concert. Donald C. Farley and Albert Morgan were heard, assisted by Ruth Ganson, contralto.

EDITH LOUISE WAGONER

CLEVELAND INSTITUTE ARTISTS GIVE RECITALS

String Quartet Plays Music by Brahms and Composition by Cooley Is Presented

CLEVELAND, May 20.—In celebration of the centenary of Johannes Brahms, the First and Second quartets of this composer were played in a faculty recital on May 3 by the Cleveland Institute of Music String Quartet—Maurice Hewitt, Margaret Wright Randall, Homer Schmitt and Edward Buck.

An interesting feature of the concert given by the Cleveland String Quartet on May 1 at Severance Hall was a quartet written by Carlton Cooley, first violist of the Cleveland Orchestra and teacher of viola and violin at the Cleveland Institute.

On April 28 a program was given in the comparative arts course. The Cleveland Trio, composed of Beryl Rubinstein, pianist; Josef Fuchs, violinist, and Victor de Gomez, 'cellist, played. Compositions for two pianos were given by Mr. Rubinstein and Arthur Loesser. Marcel Salzinger, head of the voice and opera departments, sang, and the String Orchestra of the Institute appeared.

The Cleveland Trio, assisted by Mr. Cooley, played a Brahms Quartet and Trio at a faculty recital on April 12.

The monthly adult student recital took place on April 27. Reuben Caplin, Irene Bessai, Lillian Greive, Elizabeth Meyne, Naomi Epstein and Clement Miller played works by Bach, Beethoven, Debussy and Mozart.

Lawrence Stevens, pianist, and Ernest Kardos, violinist, pupils respectively of Mr. Rubinstein and Mr. Fuchs, were heard in a twilight concert on April 23 in the Dover High School Auditorium. This concert was the final one in a series of Sunday programs sponsored by the Dover Parent-Teacher Association.

UTICA'S SCHEDULE IS WELL SUSTAINED

Music Week Is Widely Observed and Ensemble Concerts Are Presented

UTICA, N. Y., May 20.—The most extensive observance of National Music Week ever held in this city took place through the activity of the Musicians Forum.

Eva S. Jacobs, chairman of the committee, and her assistants arranged programs for every day, obtained the co-operation of the churches, service clubs and lodges, and printed a comprehensive booklet of the week's programs. The schedule included a recital at the Utica Free Academy, where teachers sent pupils to appear on the program; a concert given by students who benefit from the Gertrude Curran scholarships; and the B Sharp Musical Club program at Grace Church Parish House under the chairmanship of Helen Hale Brockway.

Aid Unemployed Musicians

The Civic Musical Society gave its spring program at the Majestic Theatre for the benefit of unemployed musicians on April 25 and 26 with an orchestra of sixty-five and 135 in the chorus. Berrian Rankin Shute, of Hamilton College, conducted.

The first free concert of the Little Falls Symphony Orchestra was heard on April 26 at the High School Auditorium with Leon M. Dussault conducting. Peter H. Alderwick played 'cello solos.

At the opposite end of the Mohawk Valley in Rome, N. Y., the Rome Civic Music Association is conducting its annual membership drive under the direction of George W. Cassel, president. The association plans to offer a group of concerts by the Rome Symphonic Society in addition to its usual three concert programs.

E. B. Kuhl, of Utica, conducted the massed band at the dedication ceremonies in the new Hancock Central School.

The Manhattan String Quartet played a concert April 21 at Hamilton College. ELLIS K. BALDWIN

Queena Mario Will Sing at Hollywood Bowl

Queena Mario has been engaged for her third consecutive season at the Hollywood Bowl, where she will sing on July 21. Mme. Mario will also appear at two concerts of a series of five that are to be given at Buck Hill Falls in the summer under the direction of

Wilfred Pelletier. In addition, she will give two operatic concerts at Southampton, singing portions of Manon and The Secret of Suzanne in costume with the assistance of a baritone. Next winter Mme. Mario will begin her eleventh season at the Metropolitan Opera. She will also tour extensively in concert.

ARTISTS OF AMERICAN CONSERVATORY APPEAR

Faculty Members of Chicago Institution Heard in Programs in Various Capacities

CHICAGO, May 20.—Interesting appearances have been made by artists of the American Conservatory.

Heniot Levy, of the piano faculty, recently gave a recital in Wheaton, Ill. It was his second appearance there this season. Flag of My Land, a new composition for mixed voices from the pen of Jeanne Boyd, was sung by the Marshall Field & Company Choral Society in Orchestra Hall on April 21. Louise K. Willhour presented her dramatic art pupils in readings and the one-act play, Cinderella Married, in the Studio Theatre on April 20.

Cleveland Bohnet, a member of the faculty, was heard in a lecture-recital on Mozart, Beethoven and Schubert before the Sunday Music Forum on April 23. John Thut, tenor, appeared in a recital recently at the Goshen, Ind., College.

Recent engagements of the Chicago Symphonic Choir, under the direction of Walter Aschenbrenner of the violin faculty, included appearances at the Salem Swedish, Bethel and St. Matthew Lutheran churches, the Avalon and Oak Park Congregational churches, and a concert in Orchestra Hall early in May.

Kirby Hoon, a pupil of Karleton Hackett, sang the bass solos in The Crucifixion at the Immanuel Lutheran Church on Palm Sunday. Paul Nettinga, also a pupil of Mr. Hackett, sang the tenor solos in The Seven Last Words on Good Friday.

Harrisburg's Schedule for 1933-34

HARRISBURG, PA., May 20.—Concerts scheduled for next season include the series to be given by the Harrisburg Symphony Orchestra, George King Raudenbush, conductor, and the All Star Series which will bring Sergei Rachmaninoff, Giovanni Martinelli, Fritz Kreisler, Maria Jeritza and the Don Cossack Russian Male Chorus under the management of Stanley G. Backenstoss and Robert Mathias.

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SUMMER AIR WAVES TO CARRY MANY FINE MUSICAL PROGRAMS

Networks Announce Plans for Broadcasts of Orchestras, Operas, Chamber Music and Soloists—Stadium Concerts to Be Carried by NBC This Year—Century of Progress Events to Be Aired

RADIO dials need not be turned off during the summer months, nor radio sets converted into mere pieces of furniture, as far as good musical programs are concerned. There will be more than the usual amount of interesting music to be heard over the air waves during the dog days, as the big networks and several individual stations in New York are planning comprehensive schedules.

First and foremost in importance to listeners all over the country is the news that the New York Philharmonic-Symphony will again be heard from the Lewisohn Stadium. This year the broadcasts shift from Columbia to NBC auspices, and the concerts are two a week, on Tuesdays and Saturdays, for the entire eight weeks. The first event will be on Saturday, July 1, from 8:30 to 10:15 p.m., over a WJZ network. Network and time have not yet been settled for the Tuesday concerts. Willem van Hoogstraten will conduct the first three weeks and the last three, Leon Barzin the fourth, and Hans Kindler, the fifth.

Other NBC Orchestra Lists

NBC is carrying three other symphonic features at least. The Minneapolis Symphony, Eugene Ormandy, conductor, opened a new series of four programs on May 7, but it is not known if these will continue into the summer. The remaining programs are May 21, when the orchestra will play during the Biennial Convention of the National Federation of Music Clubs in Minneapolis, at 11:30 p.m. over WJZ, and May 28 at the same time.

There will also be NBC broadcasts of the Cleveland Orchestra "pop" concerts, conducted by Rudolph Ringwall, and several events by the National High School Orchestra from Interlochen will be aired in June. Then there will be the Goldman Band concerts, two or three a week, particulars to be announced later.

On symphonic lines, Columbia replaces the spot taken up by the Sunday Philharmonic-Symphony broadcasts with two features. Howard Barlow, leading the Columbia Symphony Orchestra, plays from 3 to 4 p.m., and Channon Collinge's Cathedral Hour takes the 4 to 5 period.

Mr. Barlow also leads the orchestra in three programs during the week. On Mondays, at 10:45 p.m., he will have



Two Types of Symphony Orchestra, as Seen by Covarrubias. At the Left, the "Old"—Symphony Orchestra to You; at the Right, the "New"—Better Known as Very Warm Jazz. You May Hear Both Over the Air Waves This Summer

as soloists Mildred Rose and Charles Carlile in light opera excerpts. On Tuesdays he will give a "one-composer" program, and on Thursdays a list of the salon type of music.

CBS is rather proud of Freddy Rich and his Columbians, who do symphonic modernities on Fridays at 10:45. This may amuse many listeners.

On WOR the Little Symphony continues, with Philip James in the lead, programs of an interesting type and soloists for variety, on Saturdays at 7:30. May 20 marked Mr. James's 175th program in this series.

Of course, the whole country will be listening for reports of the Century of Progress Exposition. Both NBC and CBS will broadcast events all through the summer, although there are no definite announcements at this time except for some plans for the opening ceremonies. There will be two broadcasts on May 27, one at noon of the pageant, and one at night, when Lawrence Tibbett will sing, the Chicago Symphony under Frederick Stock will play and there will be a chorus of 2,000 voices.

A few operatic events will dot the summer days. Artists of the Chautauqua Opera Association are now being heard in weekly programs, a Saturday series to continue through June 24 on a WJZ network at 4 p.m. This series is preparatory to the Chautauqua season, and is presented by students of the Juilliard Opera Association and a chorus.

CBS has a light opera series of French and Italian masterpieces under Channon Collinge on Wednesdays at 10:45, and Grand Opera Miniatures under Howard Barlow on Mondays at 9 p.m.

It is probable that WOR's series of opera presentations will also continue. These are on Sundays at 10 p.m.

Chamber Music Plans

Chamber music, too, will not be neglected. One particularly interesting series has been inaugurated on a WJZ network, a Beethoven Cycle which began on May 14, and will continue for ten concerts, on Sundays at 6 p.m. The Gordon and the Musical Art quartets are participating, and W. J. Henderson of the New York Sun introduced the series.

The Compinsky Trio recently started a series on Sundays at 10:30 a.m. over a CBS network. WOR continues Master of the Bow, the series by Eddy Brown, on Wednesdays at 10:15 p.m., and the Perolé Quartet is still being heard on the same station, on Sundays at 1 p.m. Vera Brodsky and Harold Triggs play two-piano classics on Sundays at 5:45 p.m.

Musical individuals also play their part. Two new series have begun at NBC: Gladys Swarthout, contralto of the Metropolitan, singing folk-songs, classics and "blues" on Thursdays at 10 p.m. over WJZ; and Mischa Levitski playing four piano recitals on Wednesdays at 9:30 p.m. over WEA.

Columbia has Nino Martini, new tenor of the Metropolitan, on Mondays at 8:15 p.m. and Fridays at 8; and a series by Mary Eastman, soprano, on Tuesdays at 8, and with André Kostelanetz at 8:15 p.m.

Several miscellaneous programs are arousing a good deal of interest. The Music Is My Hobby Hour continues at NBC with gifted amateurs from all fields showing their musical accomplishments. WJZ, Fridays at 7:15. Then there is a CBS relay of the Salt Lake Tabernacle Choir on Sundays at 12 noon.

Specially provocative is the series presided over by Dr. Sigmund Spaeth on WEVD, as a part of their Uni-

versity of the Air. Dr. Spaeth talks on musical appreciation and explains the fundamentals of music with piano illustrations. It is to be regretted that the country at large cannot tune in on this New York station. WEVD, by the way, is also carrying a series of American programs under the direction of A. L. Lehmann Engel. They are worth listening to, including music by some of the young moderns. This is sponsored by the Pan American Association of Composers.

Damrosch to Go On

Let us glance into the near past before contemplating the far future. It will be good news to thousands to learn that Walter Damrosch's Music Appreciation Hours are to continue at NBC. After a first appeal to the public, NBC announced later that no public contributions were necessary, and that the company would defray the expenses of this feature, which is enormously popular. Dr. Damrosch brought this year's series to a close on April 28, with an American program which included works by MacDowell, Guion, Carpenter, Moore, Sowerby, Hanson, Chadwick, and the prelude to his own *Cyrano*. Dr. Damrosch also concluded his symphonic series on May 9.

The far future referred to is next winter. Columbia has already announced the good news that it will resume the Sunday broadcasts of the New York Philharmonic-Symphony, from Oct. 8 to April 29. But the summer is immediate. So keep your loudspeakers working for you, and you will hear many excellent programs between now and October.

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Kriens's New Tone Poem Is Broadcast

The first radio performance of Christiaan Kriens's new tone poem, *Panorama Americana*, was given over WEAF on May 10. The work was also included in the Travelers Hour on May 15. *Panorama Americana* depicts, in historical order, the solicitude of the country before the settlers came, the arrival of people of various nationalities and concludes with an apotheosis bearing the title *America Triumphant*.

Music Festival in Pittsburgh, Kan., Marks High Grade of Achievement



A Group of the Musicians Who Appeared in the Spring Music Festival at Kansas State Teachers College in Pittsburgh. From the Left: Philip Abbas, 'Cellist; Rollin Pease, Bass; Charles Wakefield Cadman, Composer; Walter McCray, Conductor of the Chorus and Orchestra and Chairman of the Festival Board; Clyde Neibarger, Tenor

PITTSBURGH, KANS., May 20.—Six concerts formed the schedule of the spring festival held at Kansas State Teachers College from April 25 to 30. Audiences were unusually large, and performances were marked throughout by a high quality of achievement. The festival board, headed by Walter McCray, refused to fall into line with current retrenchment tendencies and offered to the public of the tri-state district a festival which was on the scale established in more prosperous years. This optimism was completely vindicated.

The festival orchestra of fifty, with Mr. McCray conducting and many students in its ranks, opened the series, playing the Overture to Egmont by Beethoven, Liszt's Les Préludes and two movements from Dvorak's New World Symphony. Faculty musicians heard as soloists were Florence Kirby, pianist, and Rhetia Hesselberg, violinist. The former gave Rimsky-Korsakoff's Concerto, and the latter the Concerto by Mendelssohn. In each case, the orchestra took part.

Charles Wakefield Cadman was in charge of a program of his own compositions the next night. Sixty-eight college singers made up the chorus; and Clyde Neibarger, Kansas tenor, sang two groups of his songs. Mr. Cadman played two movements from his Sonata in A.

Sullivan's cantata, The Golden Legend, was performed on April 27, with a chorus of 200. Mr. McCray conducted. Soloists were Marjorie Jackson, Lavon Graham Holden, Arthur Kraft and Rollin Pease. They proved very artistic interpreters and the audience enjoyed the melodious choruses.

More Intimate Performance

Distinguished musicians heard in a more intimate program were Philip Abbas, 'cellist; Waldemar Geltch, violinist, of the University of Kansas; Donald M. Swarthout, 'cellist, dean of the College of Fine Arts, University of

Kansas; Charles Sanford Skilton, organist, University of Kansas; Vivian Abbas, pianist and harpsichordist, and Mr. Pease. A Concerto by Telemann for viola da gamba, harpsichord, violin and 'cello had what is believed to have been its first performance in America. The next afternoon an artists' recital was given by Mrs. Holden, Mr. Kraft and Ruth Stamm, pianist.

A high mark of excellence was reached at the annual performance of Messiah. Fifty guest singers from the neighboring city of Parsons, trained by Charles McCray, were in the chorus; and Miss Jackson, Mrs. Holden, Mr. Kraft and Mr. Pease formed a quartet of distinctive artistry.

The fourteenth annual interstate high school music contest at Kansas State Teachers College, held from April 26 to 28, drew more than 3,000 youthful musicians and singers from senior and junior high schools in fifty-five centres of Kansas, Missouri, Oklahoma, and Arkansas. This was the largest registration on record for these contests.

Judges were Waldemar Geltch, University of Kansas; John Thompson and N. De Rubertis, Kansas City, Mo.; Arthur Kraft, Chicago; and Rollin Pease, University of Arizona.

There were forty-one events. The annual contest of Class A orchestras, numbering from seventy to 110 instruments, was won by Joplin, Mo., where Frank Coulter is conductor. Other big orchestras came from Springfield, Mo., winning second place; Fort Scott, Kan., third; Neodesha, Kan.; and Pittsburg.

Songs by Fay Foster Are Widely Sung

Mme. Regina Hässler-Fox, who recently returned from an extended tour of Europe, included Fay Foster's One Golden Day on all her song recital programs. Mrs. Guy Bush of Los Angeles places the same composer's Are You for Me, or Against Me? on every patriotic program she gives and uses it at every community "sing."

BATON ROUGE HAS CLUBS CONVENTION

Federated Clubs Pay Special Attention to Native Composers

BATON ROUGE, LA., May 20.—Holding its sixth annual convention in this city, the Louisiana Federation of Music Clubs elected the following officers: Mrs. Louis Hullum, of Monroe, president; Mrs. E. O. Madden, Alexandria, vice-president; Mrs. Glover Thomas, Shreveport, recording secretary; Mrs. Henry Whitfield, Monroe, corresponding secretary, and Mrs. C. D. Wood, Haynesville, treasurer.

Mrs. C. O. Lorio, president of the Music Club, was hostess. Registrars were Mrs. M. H. Eskridge and Mrs. Henry McKeown.

Among those in attendance were: Mrs. W. R. Bell, Mrs. Carruth Jones and Mrs. C. E. Coates, Baton Rouge; Mrs. J. M. Grevenberg, Franklin; Dr. H. W. Stopher, Louisiana State University; Le Roy Carlson, Shreveport; Mme. E. Schaeffner, Mrs. J. A. Bumpstead and Mrs. L. S. Conner, New Orleans; Mrs. M. Dougherty, Lindsay, and Mrs. F. C. Shepperd, Mangham.

New Orleans musicians received special attention. The Treble Clef Club of the New Orleans Music Club and the St. Charles Presbyterian Choir were conducted by Ferdinand Dunkley. Dr. H. W. Stopher conducted the Louisiana State University Chorus. The Music Club Chorus of Baton Rouge was led by Mrs. E. B. Doran.

Music by Louisiana composers was featured at a concert which contained

works by Louis Moreau Gottschalk, Ernest Guiraud, Ferdinand Dunkley, Giuseppe Ferrata, E. E. Schuyten, Henry Wehrmann and Mrs. John Alden Bumpstead, all of New Orleans; Mrs. Kathleen Blair Foster, of Lake Charles; David Piller and Kenneth Bean, of Baton Rouge, and Milton Cherry of Louisiana State University.

Pagliacci was produced by Dr. and Mrs. E. O. Trehan, assisted by the Music Club of Baton Rouge. The Little Symphony Orchestra was conducted by Dr. Trehan; and the cast was made up of Mrs. Trehan, Durward Babin, Alden Slattengren, Kent Champagne and Kendall Heard.

The convention closed with a program by the Junior Clubs of Baton Rouge. The next convention will be held in Shreveport.

Marcel Grandjany Sails for Europe

Marcel Grandjany, harpist, sailed for Europe on the Rochambeau on May 16. Mr. Grandjany made four New York appearances in the course of the season, three of these being with René Le Roy, flutist. The two artists gave the first American performance of Bach's Sonata for flute and harp in G Minor, which Mr. Leroy discovered in the preceding summer. They also appeared with the Haarlem Philharmonic and with the Schola Cantorum, and Mr. Grandjany participated in a Gretschainoff program at the home of Mrs. John Henry Hammond. The composer played the piano, and Mr. Grandjany was heard in his own harp arrangement of Gretschainoff's Sonata in G Minor.

Other recitals were given in Montreal, Ottawa, Boston and Newark. In addition, Mr. Grandjany broadcast two recitals over the National Broadcasting Company networks.

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CLEVELAND ARTISTS SCORE IN CONCERTS

Friends of Opera Appear in Fine Performance—Chorus Pre- sents Elijah

CLEVELAND, May 20.—The Friends of Opera, an amateur group directed by Rudolph Schueller, presented Nicolai's *The Merry Wives of Windsor*, in an English translation made by Bertha Sheaffer, at Engineers' Auditorium on April 21 and 22. The principals included Elsie Sholle, Eunice Radde, Florence Hesse and James A. McMahon. Leon Machan and Harry Walker provided the accompaniments. Other productions by this group under Mr. Schueller have been *Hänsel and Gretel* and *Der Freischütz*.

The Bach Chorus of Cleveland, conducted by F. W. Strieter, sang *Elijah* in Severance Hall on April 30. Soloists were Lucia Altoonjian, Marie Summerlink Kraft, J. Henry Phillips and James R. Houghton. Mr. Strieter has held this chorus together for twelve years, and deserves credit for the good work accomplished.

Orchestral Promenades

The Promenade Concerts given by members of the Cleveland Orchestra, conducted by Rudolph Ringwall, began May 3. The schedule includes three concerts each week, on Wednesday and Friday evenings and Sunday afternoons, at popular prices. The concerts are undertaken by the players themselves, in co-operation with the Musical Arts Association. Soloists have been Victor de Gomez, 'cellist; Denoe Leedy, pianist, and Elizabeth Stoeckler, soprano.

Eisenberger Gives Recital

Severin Eisenberger was presented in a recital in Masonic Hall on April 28 by the Cleveland Music School Settlement. A representative audience heard this distinguished pianist play Brahms's Sonata in F Minor, the *Appassionata* Sonata of Beethoven, a group by Chopin and other works. Through the wide range of his program, Mr. Eisenberger's command of style and his interpretative gifts were emphatically revealed. MARGARET ALDERSON

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Mme. Cahier Is Teaching



Mme. Charles Cahier, Contralto, Who Now
Turns Her Attention to Giving Instruction

BERLIN, May 15.—Mme. Charles Cahier, eminent contralto, who has retired from public appearances to live here, is now giving lessons.

Mme. Cahier was born in Nashville, Tenn., and began her career as a church singer in Indianapolis. Her operatic debut was made at Nice as *Orpheus* in 1904. Since then, she has sung in concerts throughout Europe and America and in leading opera houses, and has received decorations from crowned heads and from governments. Her operatic repertoire has included roles in French, German and Italian; and she has sung in eleven languages. One of Mme. Cahier's latest concert tours was made through Norway and Sweden last spring.

New Rochelle Club Gives Concert in New York

An enjoyable concert was given by the Glee Club of the College of New Rochelle, conducted by F. Colwell Conklin, in the Waldorf Astoria on the afternoon of May 13. Rocco Rescigno and Siegmund Grosskopf were leaders of ensembles that also took part. Soloists were Beatrice Wightwick, Mary Fischer, Hildegard Krenn, Alice Culkin and Adele Barry. The concert was followed by a tea dance sponsored by the Alumnae of Greater New York. Kathryn Ryan, chairman. Proceeds will be given to the music scholarship fund.

Officers of the glee club are: Eleanor Enright, president; Frances Becker, vice-president; Lillian McKeever, treasurer; Mary E. O'Connell, secretary; Hildegard Krenn, manager, and Jane O'Brien, librarian.

Overture by Hawley Given Premiere at Iowa State College

AMES, IA., May 20.—The first performance of an overture, *Building the Ship*, by Oscar Hatch Hawley, associate professor of music at Iowa State College, was given by the Iowa State College Band on May 7. The work, which was composed in commemoration of the seventy-fifth anniversary of the founding of the college, was performed on the campus in connection with the local observance of Music Week. It is based on popular tunes, including John Brown's Body, Dixie, and There'll be a Hot Time in the Old Town Tonight.

INDIANAPOLIS MEN PLAY WITH SUCCESS

Symphony Orchestra Includes Request Numbers in Artistic Concert

INDIANAPOLIS, May 20.—Under the auspices of the Indiana State Symphony Society, the Indianapolis Symphony Orchestra gave a concert in the Murat Theatre on May 9. On the program were two request numbers, the Overture to *The Merry Wives of Windsor* and Haydn's *Serenade*, Op. 68. Also heard were Bizet's *L'Arlésienne Suite*, the Good Friday Spell from *Parsifal*, Haydn's *Symphony in G*, No. 13, and Old Black Joe arranged for strings.

The orchestra was organized in 1931 through the enterprise of Ferdinand Schaeffer, conductor, whose object was to aid unemployed musicians on a co-operative basis. Herman C. Wolff was the first president after the orchestra was incorporated. The Symphony Society has accomplished much towards the maintenance of the orchestra, whose activities are divided into three branches: the regular season of subscription concerts, children's concerts and out-of-town engagements.

Newly-elected officers are: Gilbert N. Hurty, president; Jacob L. Mueller, vice-president; Mrs. Charles Latham, secretary, and Albert De Luse, treasurer.

Dux Sings With Chorus

The Indianapolis Männerchor closed its season on May 8 with a brilliant program conducted by Karl Reckzeh. The assisting artist was Claire Dux, soprano, who fulfilled her annual engagement on this occasion. The chorus was in fine fettle in works by Abt, Velt, Haeser, Kern and Schulken; and shared honors with Mme. Dux. She contributed lieder by Schubert, Wolff, Strauss and Reger. Fredrick Schaeffer was at the piano for Mme. Dux.

Rudolph Reuter brought his lecture-recitals to a close on the morning of May 8 at the Propylaeum. This series was his eighth.

PAULINE SCHELLSCHMIDT

Central Choral Club Presents Lehmann Song Cycles

The Central Choral Club, conducted by Solon Alberti, presented a recital in the Central Christian Church on the

evening of May 10. Participating artists were Nita Alberti and Lucile Dresskell, sopranos; Anne Judson and Margaret McCulloch, contraltos; Donald Walter, tenor; Robert Tilberg, baritone, and Frederick Tilberg, bass. These were assisted by Mr. Alberti, and an ensemble consisting of Miles Dresskell and Benjamin Swalin, violinist, Norman Schoerr, violist, and Frank Geary, 'cellist. Two song cycles by Liza Lehmann were performed. An interpretation of Omar Khayyam was given by Dr. Finis Idleman.

NEW YORK UNIVERSITY SUMMER MUSIC CLASSES

Department of Music Education Has Schedule Beginning in July Under Dr. Hollis Dann

Beginning on July 7 and continuing until Aug. 16, the Department of Music Education of New York University will hold summer sessions under the direction of Dr. Hollis Dann, head of the department. Percy Grainger, head of the music department of the College of Fine Arts, will be a visiting instructor, holding a piano master class and offering two free scholarships.

The curriculum will include training in organizing small vocal and instrumental groups. Dr. Dann will have charge of the former; the latter will be under J. Warren Erb. Mr. Grainger will give lecture-recitals; and there will be classes in choral and orchestral conducting and in music supervision.

Members of the faculty will be: Saul Abramovitch, Bertha Wingert Bailey, Gordon E. Bailey, Julia E. Broughton, Albert E. Clarke, Hazel Collins, Alice F. Dale, Luther W. Goodhart, Lucy D. Hall, Vincent Jones, Harold Luckstone, Isidore Luckstone, Frank H. Luker, Bertyne M. Necollins, Clara Frances Sanford, Modena B. Scoville, Paul Stoeving, Elizabeth Wetherbee, and Bernice White.

Hilger Trio Heard in Middle West

EMPORIA, KAN., May 20.—The Hilger Trio, Elsa, Greta and Maria Hilger, 'cellist, violinist and pianist, gave a concert in Albert Taylor Hall on the evening of April 27 as a special feature of the Kansas Music Festival here. Other recent engagements of the group included a performance at the University of Kansas in Lawrence on May 12.

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PROVIDENCE HOLDS GALA MUSIC WEEK

State Federation of Music Clubs Sponsors the Ninth Annual Celebration

PROVIDENCE, May 20.—The ninth annual Music Week under the auspices of the Rhode Island Federation of Music Clubs was opened on Sunday, May 7, with a concert by male choruses of Providence and Pawtucket in Sayles Hall. Organizations appearing were the Boys' Glee Club of Central High School, the Pawtucket Chamber of Commerce Club, the Overseas Male Quartet, the Masonic Choir, the Einklang Singing Society, and the Verdandi Male Chorus. The choruses combined under the direction of Oscar Eleberg to sing Kremser's Prayer of Thanksgiving, and the old English hunting song John Peel.

On the same day the Oratorio Society sang The Creation under the direction of William W. De Roin. Soloists were: Ruth Ludgate, soprano; Eva McMahon, contralto; William DeRoin, tenor, and James King, bass.

Club Members Take Part

Events of Music Week were continued on Monday evening, May 8, with a program in Sayles Hall, Brown University. Those taking part were members of the various music clubs in the city. Included in the number were Elizabeth Congdon, pianist; Charles Arthur Payne, baritone, and Emma Beldan, soprano, who are regional contest winners for the National Federation of Music Clubs prize.

On Tuesday evening, May 9, a program of choral and orchestral music directed by George Faulkner was given in the Gilbert Stuart Junior High School. The chorus sang the Kyrie from Bach's Mass in B Minor and Jesu, Joy of Man's Desiring, by the same composer. The instrumental group played three movements from Mozart's Eine Kleine Nachtmusik.

Concluding Programs

Programs to be given throughout the week included a production in concert form of The Gondoliers; a program by a mixed chorus from the Providence Senior High Schools, the All-High School Band and the All-High School Orchestra; a program by the Junior and Young Artists Clubs of the city; a piano recital by Anna Auerbach, and a concert of religious music by various church choirs.

The week was to terminate officially with a concert of chamber music in the Music Mansion on Sunday evening, May 14, when the Providence Symphony String Quartet and Emma Winslow Childs, pianist, were to present works by Dvorak, Kreisler and Mendelssohn.

The chairman of the Music Week Committee was Mrs. Clifford G. King, president of the Rhode Island Federation of Music Clubs.

ARLAN R. COOLIDGE

Metropolitan to Give Complete Series in Brooklyn

The series of performances by the Metropolitan Opera in the Academy of Music in Brooklyn will not be curtailed next season, but will include six appearances as was the case this year. It is announced that these will occur in January, February and March.

Boston Symphony Pops Usher in New Season with Persuasive Lilt

Fiedler Conducts as Warm-weather Series Opens with Engaging Program—Hall Is Newly Decorated in Cool and Frivolous Colors—Ensemble Concerts Remain from Winter Activities

BOSTON, May 20.—With Dr. Serge Koussevitzky on his way to London bearing memories of a well-rounded season filled with accomplishment; with Arthur Fiedler assuming his warm-weather position as conductor of the Boston Symphony Hall Pops; with Symphony Hall newly decorated in cool and frivolous colors, the new beer on the tables, waitresses ready to serve—be it ale, punch or cigars—and a cheerful audience of capacity size, Boston welcomed the spring with all that the ceremony implies by way of a transition from the seriousness of Brahms and Sibelius to the gayety of Johann Strauss.

Only the rear guard of the winter stalwarts remained, a chamber group or two, a choral society, a conservatory orchestra.

Whatever the powers decide as to the beverages which may be imbibed at the little tables on the floor of the Symphony Hall, the music of the Pops flows on with a more persuasive lilt than ever, and Mr. Fiedler's engaging leadership wins fresh converts. The program for the opening concert on May 3 was typical of what may be expected for the remainder of the summer; it contained a march from Wagner and the Prelude to Die Meistersinger, excerpts from The Bartered Bride and Carmen, Grainger's Molly on the Shore and Ravel's Bolero, selections from the show tunes of Gershwin and Kern—and, significantly, Strauss's Wine, Women and Song waltzes, not to mention a whimsical sop for the dries, so to speak, Drink to Me Only with Thine Eyes.

A Card Up His Sleeve

Yet Mr. Fiedler still kept a card up his sleeve for the inevitable extra numbers, and drew out Secretary Woodin's F. D. Roosevelt March. Whether it was the return of pre-Volstead cheer (if not beer), the sentimentality of drinking only with the eyes, or the patriotic stimulus of the cabinet member's march that acted as the greater urge, it would be difficult to say; but the audience of this first Pops concert insisted on singing with their own lungs some of the better-known tunes.

So spontaneous in spirit was this, that one is inclined to inquire whether we are about to experience another wave of community singing such as that which swept over the nation shortly after the War. Whatever the case, it was an auspicious beginning for summer music; not even Mr. Fiedler's avowed and laudable intention of slipping in a program or two of symphonic character could be construed as an ominous cloud threatening the sunshine.

Bach Cantata Club Sings

The remaining concerts of the regular season maintained the high standard of those which had come before. Of particular interest was the concert of church music by the Bach Cantata Club, G. Wallace Woodworth, conductor, at the Emmanuel Church on Feb.



Arthur Fiedler, Conductor of the Boston Symphony Pop Concerts Which Opened on May 3

4. Choral music from Bach, Byrd and Gibbons filled the program.

The New England Conservatory of Music Orchestra, conducted by Wallace Goodrich, rounded out one of its most active seasons in a final tribute to Brahms on May 5. The program contained Brahms's Second Symphony, the Academic Overture and the Violin Concerto. Richard Burgin, member of the faculty and concertmaster of the Boston Symphony Orchestra, was soloist.

The newly organized Goding-Thiede-Zeise Trio give its first concert in Jordan Hall on May 9. The members are Howard Goding, pianist, Alex Thiede, violinist, and Karl Zeise, 'cellist. This group performed for the first time in Boston Rameau's Cinquième Concert and Pizzetti's Trio in A in a program which also contained Brahms's Trio in C Minor. The Trio of Pizzetti proved both colorful and stimulating, a work of individuality and a worthy addition to the literature of chamber music. The performance was admirable.

NELSON MOREAU JANSKY

Dr. Hans Kindler Sails for Europe

WASHINGTON, May 20.—Dr. Hans Kindler, conductor of the National Symphony Orchestra, sailed for Europe on the Deutschland on May 10. He will conduct concerts at Scheveningen and Amsterdam early in June, and will appear as 'cellist at concerts given by the British Broadcasting Corporation. He expects to attend the Florence Festival, and will visit Arturo Toscanini at Isola Bella.

Dr. Kindler will return to conduct New York Philharmonic-Symphony Orchestra concerts in the Lewisohn Stadium, New York, the latter part of July and will appear in a similar capacity at performances to be given in Robin Hood Dell, Philadelphia, in August.

R. H.

Edwin and Jewel Bethany Hughes Give White House Program

The first of the White House Musicales under the present administration was given on May 2 by Edwin and Jewel Bethany Hughes, who played solos and works for two pianos. During their stay in Washington, Mr. and Mrs. Hughes were the guests of Mrs. Roosevelt.

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Exponents of the teaching of Adelaide Gescheidt were heard on the evening of May 10 at her studios in a program of songs and arias, before an invited audience that applauded their efforts heartily.

Miss Gescheidt prefaced the singing with a few remarks about her work. The singers heard were Svea Wikstrom and Mary Aitken, sopranos; Louise Scott Temple and Audrey Newitt, contraltos; Romley Fell, baritone; Philip W. Whitfield, bass-baritone, and Walter Schiller, bass. Without exception their singing gave convincing evidence of the excellence of their training at Miss Gescheidt's hands, their normal tone production, their ease in singing and general style reflecting great credit on her. There was much interesting music on the long program, including foreign songs by Fauré, Chausson, Duparc, Fourdrain, Marx, Strauss, Hugo Wolf, Brahms, Handel, Poldowski, Durante, Caccini, Rachmaninoff, dell'Acqua, Bach and Pierné and songs in English by Morgan, Quilter, Taylor, Charles, Milligan, Davis, Wolfe, Curran, Willeby, Giannini, Weaver, Carpenter, Sharp, Dunhill and La Forge. There were also arias from the operas of Puccini, Verdi and Wagner, and duets by Hildach, Tchaikovsky and Delibes.

Stuart Ross played the accompaniments in exemplary fashion and contributed greatly to the success of the evening. W.

H. M. S. Pinafore Given for Charity

Gilbert & Sullivan's H. M. S. Pinafore was presented by the Washington Square Opera Society in the parish house of St. Michael's Church on the evening of May 11, for the benefit of free meals at the Seamen's Church Institute. Pauline Winslow is musical director of the society and Claude C. Cornwall stage director. The cast included George Farrell, Chester Jump, John Barr, Samuel Gray, Martin Perne, Frank Dens, Paula Fire, Lillian Groveman and Benita Lordly.

Spring Recitals Given in School and Studio

Programs Presented by La Forge-Berumen Artists

The second concert in the series given under the direction of Frank La Forge and Ernesto Berumen at Mr. and Mrs. La Forge's home in Darien, was heard on Sunday, May 7. The program was presented by Marian Anderson, contralto, Mary Frances Wood, pianist, Leonid Bolotine, violinist, and Mr. La Forge. Miss Anderson sang Have Mercy Lord from the St. Matthew Passion by Bach, with Mr. Bolotine and Mr. La Forge furnishing the accompaniment, and two groups of lieder. Miss Wood, who in private life is Mrs. Ernesto Berumen, played two groups of solos. Mr. Bolotine gave a Sonata by Tartini. Mr. La Forge was at his piano.

The weekly La Forge-Berumen musicale presented over the Columbia System on May 4 was given by Ruth Ebbs, soprano, Harold Dart, pianist, and Mr. La Forge, composer-pianist.

Elizabeth Andres, contralto, and Jerry Mirate, pianist, were heard over WEVD on May 6. Orsala Pucciarelli, coloratura soprano, and Mr. Mirate gave a program over WEVD on May 4.

The La Forge-Berumen Musicale over the Columbia System on May 11 presented two young artists who were heard in this series for the first time. They were Euphemia Giannini-Gregory, soprano, and John Lombardi, baritone. Mr. La Forge accompanied his two pupils in his usual brilliant style.

Orsala Pucciarelli was heard over WEVD on May 11. Elizabeth Andres, contralto, sang over the same station on May 13. Both singers were assisted by Jerry Mirate, pianist.

Annual Concert Given by Senior Orchestra at Mannes School

Paul Stassévitch conducted the Senior Orchestra of the David Mannes Music School in its annual concert on May 3. Carleton Sprague Smith, flutist, guest artist, and Arthur Dann, pianist, a pupil of Newton Swift, assisted. The program opened with Bach's Suite for strings and flute in B Minor, and closed with four of the Intermezzi Goldoni by Bossi. Also heard were three works for string orchestra, Frank Bridge's Lament and Copland's Lento molto and Rondino. Mr. Dann played the Capriccio in D Minor and Intermezzo in B Flat by Brahms, and Chopin's Ballade in F.

Eight evening recitals by advanced pupils, in solo and group programs, were scheduled to begin on April 28, with the

appearance of Esther Abels, pianist, and George Kast, violinist. Seven recitals following in May, in addition to the usual afternoon student recitals throughout the month, are being given by Clara Reisky, Eugene Boguslav, Alexander Szuwalski, Bernard Koprowski, violinists; George Feher, 'cellist; Arthur Dann, Marie Powers, Beatrice Rosenwald, Catherine McLaughlin, Helen Buchta, pianists, and a group of singers.

Recitals Are Given by School for Advancement of Music

Aeolian Hall was the scene on May 14 of a concert given under the auspices of the School for Advancement of Music, of which Winfield Abell is the director. Taking part in solo capacities were the following piano and voice pupils of Mr. and Mrs. Abell: Esther Stein, Lucy Oldrin Yeaton, Minni Balzer, Dorothy Muller, Katrina Munn, Albin Werner and Clare Cornell. There were also ensemble numbers.

Assisting in concerted works were instructors of the ensemble department: Edwin Ideler, Joseph Franko, Dorothy Kesner, Julia Nussenbaum and Helen Rozek, violinists; Cornelia Bosky, violist; Margaret Christy and Miriam Noyes, 'cellists; Frances Blaisdell and Julia Drumm, flutists; Harriet Joyce, harpist, and Ralph Douglass, organist.

The program was made up of standard compositions and included Barcarolle and Evening by the Lake from Mr. Abell's Sebago Suite.

A piano recital given by Miss Stein on April 28 gave representation to Bach-Pirani, Beethoven, Chopin, Paderewski, Schumann, Liszt and Liadoff.

Avis Charbonnel and Paul Vellucci Appear at Christodora House

A two-piano recital was given by Avis Charbonnel and Paul Vellucci in the Concert Hall of the Music School in Christodora House on May 1. Of special interest was the performance of George F. Boyle's Valse, Allegretto con grazia, from the suite Carnival, the composer being in the audience. The program, which was applauded with enthusiasm, contained an Italian Suite by Mr. Vellucci, Busoni's transcription of the Overture to The Magic Flute, a Suite by Nicolaieff, Deux Valses Romantiques by Chabrier, Clementi's First Sonata and the Strauss-Chasins Blue Danube.

Pupils of Elizabeth Topping and Susan Smock Boice Give Program

Piano pupils of Elizabeth Topping and voice pupils of Susan Smock Boice were heard in a studio recital in Steinway Hall on the afternoon of May 7.

Pianists taking part included Patsy McAdam, Olive Creidenberg, Candis Hall, Cathleen Morin and Alice Lane. Singers were Margaret MacLaren, soprano; Alwin Tonkonogy, baritone, and Helen Bulger. Lillian Green, diseuse, presented a dramatic interlude. Mr. Tonkonogy is soloist at the Church of the Covenant.

Pupils of Frances Hall and Rudolph Gruen Applauded in Recital

Pupils of Frances Hall and Rudolph Gruen were heard in a piano recital in the Hall-Gruen Studios on the evening of May 3.

Those taking part included Rossel Golden, Rae Furmansky, Carmela Caputo, Lea Varel, Phyllis Robinson and Floyd Morgenstern. Mr. Golden and Miss Furmansky played the Mozart D Major Sonata for two pianos, and at the conclusion of the program Miss Hall and Mr. Gruen played three movements from Mr. Gruen's Suite for two pianos, by general request.

Two-piano Music Heard at Academy of Allied Arts

Selma Berenson and Louise Kirschner were heard in a successful recital of music for two pianos at the Academy of Allied Arts on May 5. Their program contained the Vivaldi-Bach Concerto in A Minor,

the Debussy-Ravel Nuages and Fêtes, Arseny's Réve and Scherzo, two Danses Andalouses by Infante and excerpts from Ravel's Ma Mère l'Oye.

Operettas Are Broadcast by Columbus Students

COLUMBUS, May 20.—Charlotte Gaines presented a group of pupils in two radio performances of Gilbert and Sullivan operettas from station WEOA on May 6 and 13. On April 22 Mrs. Gaines presented Charles Norman Granville of Chicago, in a lecture on his system of vocal study, in Wurlitzer's Hall. There were illustrations from the classes of Dorothy Humphreys, Mary Walton and Mrs. Herbert Knight, who studied this subject with Mrs. Gaines. R. C. S.

In Chicago Studios

CHICAGO, May 20.—Artists from the Mary Peck Thompson Studio have been fulfilling engagements. The Three Arts Ensemble—Ella Heimbrodt, soprano, Mildred Zook, dancer, and Mary Niemann, pianist and accompanist—gave a program for the Chicago Woman's Club on May 17.

Maurine Parzybak, contralto, is a scheduled soloist at the Brahms Festival given by the University of Chicago, singing in the Rhapsody. Agatha Lewis, soprano, was soloist on May 13 at the Music Week concert held in Kimball Hall. On May 28 Miss Lewis is to be soloist in a dramatized version of Messiah at the Goodman Theatre.

The De Paul University School of Music presented Frances Grace O'Brien, pianist, in a concert on Sunday afternoon, May 21. Miss O'Brien's program opened with Beethoven's Sonata, Op. 109, followed by a Chopin group, and a short piece, Sketch, by Arthur C. Becker, dean of the music department. The program closed with Liszt's Hungarian Fantasia with Mr. Becker at the second piano.

Hannah Butler presented Marjorie Livingston, dramatic soprano, Mildred Boberg, coloratura soprano, and Ruth Williams, lyric soprano, in recital in the Fine Arts Hall on the afternoon of May 3. Vivian Cooper was the accompanist.

Lullian Williams, tenor, pupil of Edoardo Sacerdote, was heard in recital at the Oakwood Boulevard Christian Church on May 7. M. M.

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TEXAS FEDERATION OF CLUBS CONVENES

San Antonio Scene of Meetings Which Give Honor to Native Musicians

SAN ANTONIO, May 20.—The eighteenth annual convention of the Texas Federation of Music Clubs was held in this city from April 26 to 29. Mrs. Lena Milam, of Beaumont, president, presided over the business sessions, with headquarters in the Gunter Hotel. Mrs. F. L. Carson, fifth district president, was the local chairman. A reception and program by the Senior Federated Clubs of San Antonio was under the chairmanship of Mary Stuart Edwards.

A program by the San Antonio Musical Club, of which Mrs. Lewis Krams Beck is president, was under the direction of Jewell Carey. Scenes from operas were given with the following participants: George C. Baker, Jr., Mary Aubrey Keating, Dorothy Sandlin, Mrs. Arthur Biard, Robert Burns Campbell, Lois Farnsworth Kirkpatrick and Evelyn Duerler. Accompanists were Pauline Washer Goldsmith, Edna June Bump and Florence Brush. Dances were given by Cuquita Blanco Sapia-Bosch, accompanied by Isabel Noreiga.

Original Works Presented

Alice Mayfield was chairman of the American music department, which arranged brief talks by Mrs. N. M. Wilcox, Mrs. Harwood Stacey and Dr. Lota Spell, Austin; Mrs. Faguy-Cote and William J. Marsh, Fort Worth; Margaret Bishop, Abilene; Mrs. Helen Dolline, Waco, and Mrs. Fred Gillette, Houston. The American program included a talk by Dean Carl Venth, of San Antonio, with original chamber music played by him, Ruth Howell, Marjorie Keller and Beatrice Storey, violinists; Louis de Rudder, violist; Henry de Rudder, 'cellist; Mrs. Carl Venth, pianist. The Texas Cowboy and His Songs was a topic assigned to Oscar J. Fox. A group of his arrangements for voice and piano was sung by Bill Irby, tenor, accompanied by the composer.

Sallie Carr of Hillsboro was in charge of a religious program at the First Baptist Church. The following took part: a mixed chorus from Amarillo College, led by Alta Potts Turk and



Mrs. Lewis Krams Beck, President of the San Antonio Musical Club

accompanied by Carolyn Pester; a choir of 100 from the First Baptist Church, San Antonio, Paul Harper, director, and Mrs. Paul Harper, accompanist. The Jefferson Senior School Girls' Glee Club was led by Francis de Burgos, who spoke on The Volunteer Choir. Organ works were played by Beulah Beaver and Mrs. Paul Harper.

Meta Hertwig, president of the San Antonio Music Teachers Association, presided at a breakfast tendered by the association. A tribute to Edward MacDowell under the chairmanship of Mrs. J. L. Price, Dallas, presented a group of his works sung by the women's choir of the First Baptist Church, directed by Paul Harper and accompanied by Mrs. Harper.

School Pupils Take Part

A report of the junior and juvenile departments was made by Mrs. Talbot Williams, Tyler. For this program a demonstration of violin ensemble playing was given by a combined class of 180 public school pupils, directed by Marjorie Keller. Group direction was done by Ruth Howell and Jean Rapoport. Others of the staff are Florine Wheat, Beatrice Storey, Irma Goeth. The accompanists were Lucy Banks and Sylvia Ostrow.

William J. Marsh, Fort Worth, was chairman of the Texas Composers' evening, with Mrs. Fred Wallace, dean of the San Antonio Composers' Club, directing the reception. Compositions by Louise D. Fischer, Alice Mayfield, John M. Steinfeldt, Pauline Brigham, Helen Galloup, Lamarr Chapman, David Guion and Carl Venth were featured.

Fine Arts Program

A fine arts program at the Municipal Auditorium presented winners in the national young artists' contest. Assembly singing was directed by Thomas Reid. Winning choruses were presented by Mrs. Fred Gillett, of Houston. Mrs. John F. Lyons, of Fort Worth, past national president, made the address. The Festival Chorus, conducted by Dean Venth, was also a feature. Appearing on the program were Ina Gillespie Grotte, Farrell Welsh, Ann Pittman, Mrs. Fred C. Eastman, Virginia Mae Rothwell, Nellie Howland, Stella Lea Owsley and Mrs. LeMar Chapman. Mary Catherine Bruhl, Mrs. Nelle Connedy Welsh and Elizabeth Leake accompanied.

GENEVIEVE M. TUCKER

SCHOOL MUSICIANS HEARD IN WINNIPEG

Seventeen Centres Represented in Gala Events—Teachers Convene

WINNIPEG, May 20.—The Western Canadian High School Orchestra, conducted by P. Graham Padwick, gave a program in the Walker Theatre on April 21. More than 250 players of this city and sixteen other centers took part. They had practised during the winter, receiving instruction by radio from Mr. Padwick, and came here in Easter Week for final rehearsals.

Guest conductors at this concert were W. Knight Wilson of the Regina Symphony Orchestra and E. Joseph Shadwick of Winnipeg. The Daniel McIntyre Collegiate, St. John's and Kelvin girls' choruses took part under the leadership of Ethel Kinley, Marjorie Horner and Gladys Anderson. Agnes Kelsey, soprano, sang. Soloists winning first prizes were Harry Leifer, Winnipeg; William Zaroski, Fort William; William Tate, Portage la Prairie; Billy May, Stonewall, and Bud Hutchinson, Regina. The program was broadcast over a coast-wide network by arrangement with the Canadian Radio Commission.

Congratulated by Premiers

The orchestra also gave a program in front of the Legislative Buildings on April 19, receiving congratulations from Premier Bracken of Manitoba, Premier Anderson of Saskatchewan, W. Sanford Evans and John Queen of the Manitoba Legislature. Outstanding in the performance was the Pilgrims' Chorus from Tannhäuser.

St. James Collegiate Orchestra, led by D. B. McHardy, won first place in competition with six other western high school orchestras on April 18. The prize, a silver cup donated by A. E.

Grassby, was presented by Victor Scott, chairman of the Music Bureau of the Winnipeg Board of Trade.

Music Teachers Convene

Eustace Jackson was guest speaker at the thirteenth annual convention of the Manitoba Music Teachers' Association, held in the Royal Alexandra Hotel on April 20. His subject was The Place of Music in Education. Reports were read by Sidney J. Rose and Maud Blythe, secretary and treasurer. Myrtle N. Rutan succeeds Louise Macdowell as president.

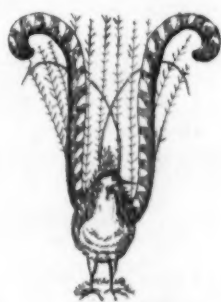
The Winnipeg Male Voice Choir and the Winnipeg Symphony Orchestra gave a combined program on April 25 under the leadership of Bernard Naylor. Stanley Osborne was the assistant conductor. Outstanding on the program was Sibelius's The Origin of Fire, for male voices, orchestra and baritone solo. J. Roberto Wood was the soloist. Accompanists were Ross Pratt and Mr. Osborne.

Fred M. Gee has been appointed organist and choirmaster of St. Luke's Church.

Scottish Choir Appears

The annual spring concert of the United Scottish Choir, Peter Logan, conductor, was given in the Dominion Theatre on April 19. Soloists included James Soutter, William McGregor, Mrs. Alice MacDonald, Pipe Majors John Coghill and John Duke, and Ewan Campbell and William Sutherland, pipers. H. P. G. Fraser accompanied. A one-act play, Campbell of Kilmhor by J. A. Ferguson, was presented under the direction of William Gallacher.

Sponsored by the Men's Musical Club, the Winnipeg Boys' Choir sang under the leadership of Ethel Kinley on April 20. Assisting were Maurice Hubar and Frank Thorolfson. Solos were sung by Don Weston and Don Watson. Mrs. John Waterhouse and Ross Pratt accompanied. MARY MONCRIEFF



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Tito Ricordi

MILAN, May 15.—Tito Ricordi, a member of the family whose name has been associated with music publishing in Italy since the founding of the firm bearing its name in 1808, died in a hospital here on March 30, following a serious operation.

He was born in 1865. His father, Giulio, besides being a man of extraordinary business ability was a cultivated musician. Under the pseudonym of J. Burgmein, he published nearly 200 pieces. Tito Ricordi's youth was spent in an atmosphere of culture in the highest sense of the word, as his father and mother held a salon at which the greatest musical, literary and artistic geniuses of Italy were constantly in attendance.

Giulio Ricordi discovered Puccini and a close friendship sprang up between the composer and his publisher's son. It is said that Puccini never let a score of his be published without having it played through by Tito, an able pianist. When *Madama Butterfly* was produced at La Scala on Feb. 17, 1904, a complete fiasco, it was Tito Ricordi, who championed the work and through his influence the opera, partially rewritten, was given at Brescia three months later becoming one of the most popular operas of the time.

When Puccini's *The Girl of the Golden West* had its world premiere at the Metropolitan Opera on Dec. 10, 1910, Tito Ricordi accompanied the composer to America for the event. While in the United States, he established a branch of the firm in New York with George Maxwell at its head, its affairs having previously been in the hands of Boosey & Company. Two years later, on the death of his father, he became head of the firm. Among the important works published during his regime were Montemezzi's *L'Amore dei Tre Re* and *La Nave*, and Zandonai's *Francesca da Rimini* and *Conchita*. It was at the request of Gabriele D'Annunzio, author of the dramas upon which *Francesca da Rimini* and *La Nave* were founded, that Mr. Ricordi made the operatic versions. At the outbreak of the War, with his brother, Manolo, he established in the firm's building, a model hospital.

In 1918, Mr. Ricordi severed his connection with the firm and went to live in Paris.

Selma Kurz

VIENNA, May 15.—Selma Kurz, one of the eminent coloratura sopranos of the present day, died on May 10.

Mme. Kurz, in private life the wife of the eminent Viennese gynecologist, Halban, was born in Bieliza, Galicia, on Nov. 15, 1877, the daughter of an umbrella mender. As a little girl she worked in an embroidery factory where she was heard singing at her work. Some of her companions told the cantor of the local synagogue about her voice and he inter-

ested a wealthy Polish family who undertook the responsibility of her education.

After some years of study Mme. Kurz made her debut as Filina in *Mignon* in Frankfurt, and was brought to the Vienna Opera by Mahler in 1899. Her success was immediate. She sang in St. Petersburg, where she was particularly popular, in Moscow, Paris and at Covent Garden in London. Heinrich Conried engaged her for the Metropolitan but the contract was never fulfilled, and it was not until 1921, that Mme. Kurz was heard in the United States. Her American debut was made at the New York Hippodrome with the National Symphony under Bodanzky.

Harley Hamilton

LOS ANGELES, May 20.—Harley Hamilton, founder, and for sixteen years conductor of the Los Angeles Symphony, died on May 14.

Mr. Hamilton was born in Oneida, N. Y., in 1861, and was educated as a violinist. He came to Los Angeles in the 'Eighties. Always interested in the organization of a symphony orchestra, he was concertmaster of a group of thirty-five men known as the Philharmonic and conducted by A. J. Stamm, organist of St. Vibiana's Cathedral which gave its first concert on Jan. 9, 1893. The orchestra continued for two seasons and was then disbanded.

In 1897, Mr. Hamilton founded the Woman's Symphony Orchestra, now the oldest orchestral organization on the Pacific Coast. He conducted this for twenty years. The same year, he acquired backing for a symphony orchestra such as he had planned, and on Feb. 1, 1898, gave the first concert of the Los Angeles Symphony. He was succeeded as conductor by Adolph Tandler in 1916.

Townsend Harris Fellows

Townsend Harris Fellows, for many years a well-known concert and choir baritone, and later a teacher of singing and head of a choir bureau, died on May 8.

Mr. Fellows was born in Lyme, N. H., in 1862. He received his early education in Albany and when twenty-four went to Germany where he was a pupil of Ferdinand Sieber. On his return he taught first in Albany and later came to New York, where he had a studio in Carnegie Hall for thirty years. He also conducted the Musical Art Service which secured choir positions for singers in various parts of the country. He also for a time edited and published a magazine for choir singers.

During the past few years, Mr. Fellows conducted a studio in Steinway Hall. He was considered an authority on the traditions of oratorio and German lieder. He is survived by his widow and two daughters.

Caroline Lowe Hovey

CLEVELAND, May 20.—Caroline Lowe Hovey, New York, teacher of singing, died here on April 28.

Mrs. Hovey was born in Medina in 1869. She graduated from the Oberlin Conservatory in 1893, and later studied in Europe. On returning to this country she taught in Cleveland for many years and was organist in several prominent churches. In 1916 Mrs. Hovey moved to New York and the following year married Horace Mason Hovey of the faculty of Columbia University. Besides teaching in New York she held important organ positions there. During the War she served on the Volunteer Entertainment Bureau of the War Camp Community Service.

Capt. John Edgar

Capt. John Edgar, for twenty-eight years doorkeeper at the Metropolitan Opera House, died at the home of his sister, Mrs. George W. Ryan, in Detroit, on May 10.

Captain Edgar was born in Baltimore on Feb. 29, 1843, and at the age of ten was already sailing on the Great Lakes. When only twenty-one he got his master's certificate. While still a young man he gave up his shipping career and went abroad to study singing. He entered the employ of the Metropolitan Opera during the Grau regime and served under Heinrich Conried and Giulio Gatti-Casazza. He resigned his position last August on account of failing

SEATTLE CHORUSES SING TO ADVANTAGE

Spring Concerts Reveal Notably Good Standard—Operas Are Presented

SEATTLE, May 20.—The second orchestral concert given by members of the Seattle Symphony Orchestra under the baton of Francis J. Armstrong was heard on April 1 at Meany Hall with Silvio Risegari, pianist, assisting in a Liszt Rhapsody. Florence Eyman, Dean Mundy, James Harvey and Alexander Campbell sang the Quartet from *Rigoletto*.

Several of Seattle's choruses have given their spring concerts. The Ladies' Lyric Club, Frederick Feringer, director, was heard on April 18, assisted by Elbert LeRoy Bellows, tenor, and Walter Sundsten, violinist; the accompanists were Basha Hendee and John Sundsten. The Philomel Singers, under the direction of R. H. Kendrick, were greeted by a large audience on April 24, when they were assisted by the Cascadians (male quartet), Milford K. Kingsbury, Frank D. James, Jr., Charles W. Lawrence and Parker E. Cook; the accompanists were Ethel Payne Collins and Lyle McMullen. The Seattle Orpheon, women's chorus, Arville Belstad, conductor, presented its program on April 25 with Edith Knapp Lundgren, harpist, as assisting soloist, and Ruth Wohlgamuth Kraft as accompanist.

Male Choirs Combine

Among male choruses heard recently was the Arion Singing Society with

health. Last January a gift of money was made him by employees of the house as a token of their esteem.

Arthur Forrest

Arthur Forrest, for many years one of the leading actors on the American stage, remembered through his association with Richard Mansfield, in whose company he played leading roles, died suddenly in New York on May 14. He had returned from England only a few days previously. He was a brother of Mrs. Rudolph Ganz, wife of the noted pianist. Another sister, Esther Wolff, also survives him. Funeral services were held in New York on May 16.

George J. Kirwan

NEWARK, N. J., May 20.—George J. Kirwan, a former light opera and concert singer and for many years president of the chorus of the Newark Festival, died recently.

Mr. Kirwan was a charter member of the Music Educators of New Jersey. Both he and his wife were members of the Newark Opera Company, singing the leading tenor and soprano roles in Gilbert & Sullivan operas as well as other works of the kind.

Ewald Straesser

STUTTGART, May 15.—Ewald Straesser, composer and teacher, died here recently. Mr. Straesser was born in Burscheid in the Rhine Provinces on June 27, 1867. He was a pupil of Wüllner at the Cologne Conservatory where he was later professor of counterpoint. He also occupied a chair at the Cologne Conservatory. Since 1921 he had been a member of the faculty of the Stuttgart Conservatory.

Charles Dorner

Charles Dorner, of the firm of Robert Teller Sons & Dorner, died on May 16 after a long illness. He was for many years active in one of this country's largest music engraving companies, of which he was a partner.

Anton Ruzitska

VIENNA, May 15.—Anton Ruzitska, first viola player of the Vienna Philharmonic, and since 1930 a member of the Rosé Quartet, died suddenly on April 2.

Walter Aklin, conductor, and Betty Anderson, soprano; Ruth Johnson accompanied. A joint concert was given by the Norwegian Singing Society and Svea Male Choir, singing under their respective conductors, Rudolph Moller and S. H. Sutherland. Elmer Ohrne, tenor, and Denny Hannan, violinist, were assisting soloists, and Elsie Ohrne and John Sundsten, the accompanists.

On April 22 the Russian Society under the direction of Boris Malsky gave a brilliant performance of *The Merry Widow* with Helen Sosnovsky in the title role. On April 30 the Northwest Civic Opera Company, Maurice Dubin, director, gave *Cavalleria Rusticana*, Alun Williams, Reland Simons, Roy McCarthy, Dorothy Viehmann and Evelyn Sunski had the principal roles.

Lyle McMullen, pianist, a pupil of Paul Pierre McNeely, recently gave a recital. Susie Michael Friedman, pianist, John Spargur, violinist, and Maurice Friedman, baritone, were heard in an all-Brahms program with Arville Belstad at the piano. The Western Concert Artists League presented Edith Nordstrom, pianist, Florence Beeler, contralto, and George C. Kirchner, 'cellist, with Helen Louise Oles, accompanist, on April 9.

Yehudi Menuhin appeared on April 18 under the auspices of Associated Women Students, University of Washington.

Two meetings of the Ladies' Musical Club featured works by Mendelssohn and Trends in French Music. Soloists were Marjorie Miller, violinist; Katherine White and Margaret Moss Hemion, sopranos; Mrs. Charles K. Phillips, pianist, and Ethel Pool Morck, lecturer.

Works of American composers were stressed at the April meeting of the Seattle Musical Art Society. Taking part were: Mary Eastwood, 'cellist; Frances LaPine Witte, soprano, with Esther Winks Hilburn and Gwendolyn Mines Remy assisting at the piano; and the University Women's Ensemble under the direction of Florence Bergh Wilson.

Tau Chapter, Mu Phi Epsilon sorority, presented two scholarship students at the University of Washington. They were Harriet Ferch, pianist, and Betty Martin, soprano. The Mu Phi Epsilon Trio—Jane Wilson, violinist, Juliet Brodine, 'cellist, and Joan Hutchinson, pianist—assisted. Another program was given under the auspices of Mu Phi Epsilon by Florence Coardy Merriam, contralto, assisted by Jane Wilson, violinist.

DAVID SCHEETZ CRAIG

CONCERT IN OMAHA

Two American Debuts Made in Joint Program

OMAHA, NEB., May 20.—Annunciata Garrotto, soprano, and Lawrence Power, tenor, made their American debuts at a joint concert in the City Auditorium on the evening of May 11. The concert was sponsored by the Omaha Concord Club for Omaha Clubs. Miss Garrotto is a native of Omaha and the reception given her was a rousing one. A symphony orchestra under the baton of Edouard Perrigo assisted.

The program consisted of arias and duets from *La Bohème*, *Manon*, *Pagliacci*, and *Madama Butterfly*, interspersed with several orchestral items including the *Overture to William Tell*, and an excerpt from *Madama Butterfly*. Much enthusiasm was shown by the audience.

E. L. W.

MILWAUKEE CHOIRS SET NEW STANDARD

Male and Mixed Choruses Appear and Are Applauded for Fine Work

MILWAUKEE, May 20.—The Lyric Male Chorus, conducted by Alfred Hiles Bergen, set a new standard of excellence at the Auditorium on April 27, when, for the first time, the singers gave an entire program from memory. For many months Mr. Bergen has given every man in the chorus special lessons in order to insure a correct quality of tone, and the huge audience which heard this concert expressed its emphatic approval of his enterprise.

Splendid work, including enunciation of crystal clarity, was done in Dvorak's *Around Us Hear the Sounds of Even;* in Bornschein's clever piece, *The Scissors Grinder*, which had to be repeated; in Mr. Bergen's *Ballad of Trees* and of the Master, received with much applause; in Protheroe's stirring *Laudamus and Night of a Star*, and in *The Spirit Flower* by Campbell-Tipton. Walter J. Whitmus, tenor, and John C. Staff, baritone, members of the club, provided effective solos; and both the chorus and Carl Zeidler, baritone, did themselves credit in *The Wreck of the Julie Plante* by O'Hara.

Ensembles Appear Together

The last event on the Community Course was a concert given by the joint choruses of the Milwaukee Musical Society and the Arion Musical Club, with Pearl Brice, resident violinist, and William Miller, tenor, of Chicago. Daniel Protheroe conducted the chorus of more than 200 mixed voices, which had a rousing reception. Outstanding numbers were *Hail! Bright Abode*, from *Tannhäuser*; the *Soldiers' Chorus* from *Faust*; *Seascape*, by Protheroe; *Saint-Saëns's Lake of Dreams*, with violin obbligato; *Arensky's Praise Ye the Lord*, and the *Kremser-Spicker Hymn* to the Madonna.

Miss Brice played the *Allegro* from *Saint-Saëns's Concerto in B Minor* in her individualistic style, and added a Chopin nocturne as an encore. She was accompanied by Mrs. Winogene Hewitt Kirchner. Mr. Miller scored easily in operatic arias and in songs by MacDowell, Griffes, Charles and other composers.

Acclaim for Thomas

John Charles Thomas was the stellar attraction at the last event of the Civic Concert Series in the Auditorium. His art must be classed with the best the city has heard this season, and so much enthusiasm was manifest that the management promptly gave out the news that he would come back next year. Edwin McArthur was a fine accompanist, and was applauded for his solo group.

Chicago Symphony Ends Series

The Chicago Symphony Orchestra's series of ten concerts in this city, extended from the eight programs originally scheduled, ended in the Pabst Theatre on April 17 with Frederick Stock conducting. Rachmaninoff's *Symphony in E Minor* and the *Prelude to Die Meistersinger* were on the program, which had exceptional interest by reason of the first local appearance of Vladimir Horowitz. He provided a thrill by his dynamic playing of Beethoven's *Piano Concerto in E Flat*. The series has been under the management of Margaret Rice.

John W. Schaum appeared in the double role of composer and pianist at the concert he gave in the Athenaeum. Songs of his entitled *Morning in the*



Daniel Protheroe, Who Conducted the Milwaukee Musical Society and the Arion Musical Club in a Joint Concert

Hills, *A Ravine Town*, and *Get Fiddle and Bow, Come Along*, the poems by Laura Sherry of Milwaukee, were sung by Carla Pestalozzi-Kroetz, soprano, and received with acclaim. As a pianist, Mr. Schaum roused special interest for his playing of the *Bach-Tausig Toccata and Fugue in D Minor*.

Wisconsin winners in the National Federation of Music Clubs' contests for this year are Rose Maria Krainik, Clyde Parnell, Jeanne Norris, Louise Erlmann and Mary Woodruff.

C. O. SKINROOD

ATLANTA ATTRACTIONS

Club and Civic Association Arrange Schedule for Next Season

ATLANTA, May 20.—The Atlanta Music Club and Civic Music Association closed the season with a brilliant musicale-reception at the Atlanta Woman's Club on May 3, presenting Elinor Whittemore King, violinist, and Caroline Dowman, pianist. The program included the *Franck Sonata* for violin and piano; and works by Chopin, Pugnani-Kreisler, Gaillarde-Achron, Weinberger and Sarasate. The club's president is Mrs. Howard Claude Smith, Jr., formerly Helen Coyne Riley, of the Juilliard School of Music in New York.

The club recently closed the fifth annual membership campaign under the direction of the Civic Concert Service, Inc., Dema Harshbarger, president. D. L. Cornet, of the national office, and T. Stanley Perry, local membership chairman, were in charge.

The list of artists for 1933-34 consists of the Minneapolis Symphony Orchestra, Eugene Ormandy, conductor; Nathan Milstein, violinist, and José Echániz, pianist. This list is in addition to fourteen morning musicales by local artists who will be presented under the chairmanship of Mrs. Thad Morrison and Mrs. Walter H. Bedard.

H. K. S.

Florence Kaiser and Siegfried Vollstedt Heard in Chicago

CHICAGO, May 20.—Florence Kaiser, soprano, was soloist at a recent dinner of the German Press Club in the Bismarck Hotel. She was also heard in a salon recital at the Croyden Hotel. On both occasions she shared the program with Siegfried Vollstedt, pianist and accompanist. Mr. Vollstedt was heard in a recent broadcast over WIBO, playing a Liszt Hungarian Rhapsody.

Lydia Jordan, artist-pupil of Miss Kaiser, made a successful appearance at a Croyden Hotel musicale recently, singing numbers by Willoughby, Handel and Cadman. M. M.

MILWAUKEE LIKES OPERA PRODUCTIONS

Gondoliers Attracts Two Large Audiences—Ensemble Wins High Praise

MILWAUKEE, May 20.—Milwaukee's light opera company has once more scored successfully in its spring production, the bill this time being *The Gondoliers* by Gilbert and Sullivan, given in the Davidson Theatre on April 28 and 29.

The International House Y. W. C. A., which has become one of the most active and vigorous of Milwaukee's centres, may well feel proud of its latest achievement in light opera; and the public responded with a numerical representation of between 3,000 and 4,000.

As in previous years, the chorus was really the most interesting part of the show. It was plainly evident that this ensemble of young people was vocally capable and that its training had been thorough. The orchestra improved after a tentative beginning, and much credit for the success of the production must be given to Phillip A. Laffey, the conductor. He is an authority on the Gilbert and Sullivan operas, and kept the performances moving at a brisk tempo.

Capable principals the first night were John Mueller, Rose Marie Krainik, Charlotte Collar Piasecki, Florence Eimerman, Howell Powell, Walter Wyatt, James Barr and Albert Mullinix. On the second night the cast was no less distinctive, being made up of Carol Brenner, Camille Reszcynski, Edward Kohn, Dan Meuer, John Frost, Raymond Kuhn, Elizabeth Jelinek and William Strom. C. O. SKINROOD

DETROIT CONCERTS

Orpheus Club, Little Symphony and String Quartet Are Heard

DETROIT, May 20.—The Orpheus Club of Detroit gave one of the most satisfactory concerts of its long existence on April 25, at Orchestra Hall. Charles Frederic Morse, who has been leader of this fine men's chorus for twenty-three of its thirty-three years' activity, was in charge. Georges Miquelle, first cellist of the Detroit Symphony Orchestra, was the assisting artist.

At the Detroit Institute of Arts, the same evening, the American Little Symphony, Valbert Coffey conducting, gave another of its interesting concerts. This was the last appearance of the season.

The Detroit String Quartet played its last program of the season on April 20, at the Women's City Club. As usual, the performance was applauded by a large audience. H. W.

Rita Neve Applauded in New York Recital

Giving a piano recital in the Caruso Theatre on the evening of May 16, Rita Neve was applauded by a critical audience for her artistic playing. Felix Borowski's *Grand Sonata Russe*, the Strauss-Dohnanyi *Schatzwalzer*, and music by Chopin and Debussy furnished the artist with opportunity for musical effects which were highly pleasing. There were on the program four works by Federico Longas, two of which, *Two*

Words and *Requerdo*, are dedicated to Miss Neve.

Lucile Berthon, soprano, assisted, singing an aria from *Les Huguenots*, French songs and several in English with success. She was accompanied by Granville English.

Edwin Orlands Swain Sings in Concert Spring Performances

Edwin Orlando Swain, baritone, is fulfilling many spring engagements. On April 8 he sang two Bach arias at the annual Bach Evening at the MacDowell Club in New York, with an orchestra of forty-three under the baton of Sandor Harmati. Mr. Swain gave a recital before the Chaminade Club of Providence, R. I., on April 20. He is scheduled for a recital in the Northrop Auditorium in Minneapolis for the National Federation of Music Clubs, at their Biennial Convention on May 24.

Mr. Swain resumes his master-classes in Southampton, L. I., on June 15, where he will teach until Sept. 16.

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The Minneapolis Biennial: For the Best in Music



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William MacPhail, on the Program Committee in Minneapolis for the Biennial



Mrs. Carlyle Scott, a Member of the Program Committee with Mrs. Patterson and Mr. MacPhail



Underwood & Underwood
Mrs. Ernest Hutcheson, Executive Chairman of the Young Artists' Contests

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AN OUTLINE OF THE OFFICIAL BIENNIAL PROGRAM

Saturday, May 20

9.30 A. M. Registration
Sunday Morning, May 21
9.00 A. M. Arrival of Federation Special from Chicago

9.30 A. M. Registration
11.00 A. M. Mezzanine Floor, Nicollet Hotel
Meeting of National Board of Directors

Sunday Afternoon, May 21

3.00 P. M. Cyrus Northrop Memorial Auditorium
Minneapolis Symphony Orchestra
Eugene Ormandy, Conductor
John Erskine, Pianist

Chaconne *Bach*
(Freely Transcribed for Orchestra by A. Walter Kramer)

Concerto No. 2, in D Minor, Opus 23... *MacDowell*
A Victory Ball, Fantasy for Orchestra... *Schelling*
Symphony No. 1, in C Minor... *Brahms*

5.00 P. M. Music Building, University of Minnesota
District and State Presidents Council Meeting
National Chairman, Mrs. H. F. Miller

5.00 P. M. Room 104, Music Building, University of Minnesota
Tea for Contestants
Given by Sigma Alpha Iota, Minerva Pepinsky, President

Mu Phi Epsilon, Mildred Brohaugh, President
Phi Mu Alpha, Earl Irons, President
Assisted by the Faculty of the Music Department of the University of Minnesota

Sunday Evening, May 21

7.45 P. M. Cyrus Northrop Memorial Auditorium
Harp Ensemble, Matinee Musical Club (Philadelphia)

Mrs. Edward Philip Lynch, President
8.15 P. M. Cyrus Northrop Memorial Auditorium
St. Olaf Choir

F. Melius Christiansen, Director
Paul G. Schmitt, Manager
Gertrude Boe Overby, Soprano Soloist

Monday Morning, May 22

8.00 A. M. Registration
9.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Opening Business Session
Federation collect
Greetings, National President, Mrs. Elmer James Ottaway

9.15 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Officers' Reports
Ritual Service
In Memory of Mrs. John Leverett, Mrs. Victor Hannon, Mrs. Lewis Lawson, Mrs. Frederick Milliken, Mrs. E. J. Ochsner, and other members of the Federation.

9.45 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Assembly Singing

10.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

American Music Department
Chairman, American Music and Folk Music Research,
Mrs. John P. Buchanan

Honorary Chairman, Mrs. Charles Davis
Young Artists Contests, Mrs. Byrl Fox Bacher
American Composers, Mrs. Helen Ackroyd-Clare
Opera, Mrs. Lillian Birmingham

Honorary Chairman, Baroness Katherine Evans von Klenner
Orchestra, Lamar Stringfield

Honorary Chairman, Mrs. Charles Stoesel
Amateur Bands and Orchestra, John E. Howard

International Music Relations, Mrs. Helen Harrison Mills

Honorary Chairman, Mrs. Ella May Smith
Chamber Music, Mrs. Ernest Batchelder

10.20 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Compositions Based on English-American Folk Music
Program arranged by Annabel Morris Buchanan

Local Chairman, Henry J. Williams
All-American Program

String Quartet, based on *Funny Blair*
Daniel Gregory Mason

Karl Scheurer, First Violin; Jacob Kerderich, Second Violin; Mischa Bregman, Viola; Leslie Atkins, Cello

From a Beloved Past... *John Powell*
(Based on *Pretty Little Horses* and other folk tunes)

Karl Scheurer, Violin; Louis Jenkins, Accompanist

Come All Ye Fair and Tender Ladies
Annabel Morris Buchanan

Sigma Alpha Iota and Mu Phi Epsilon Chorus
The Little Symphony Orchestra

James Sample, Director; Opal Jamieson, Coach; Irene Friedl, Accompanist

(First Performance)
Trio: Suite in A (in Folk Style)... *Hilton Rufty*

Procellan (Ionian)
Country Dance (Dorian)

Air (Phrygian)
Jig (Aeolian)

Karl Scheurer, Violin; Leslie Atkins, Cello; C. C. Berggren, Piano

11.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Address
Do the American People Want American Music?
John Tasker Howard

11.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Northland College Choir (Ashland, Wisconsin)
Sigvart J. Steen, Director

Monday Afternoon, May 22

1.00 P. M. University of Minnesota
Preliminary Young Artists Contests

3.30 P. M. West High School
Twin City Civic Opera Association
Mrs. Harry W. Jones, President

Beatrice L. Thurston, Production Director
Thure Frederickson, Director

Rigoletto (in English)... *Verdi*

Monday Evening, May 22

7.30 P. M. Cyrus Northrop Memorial Auditorium
Formal Opening—Minneapolis and Minnesota Night

Minneapolis Symphony Orchestra
Eugene Ormandy, Conductor

Paul Lemay, Assistant Conductor
Combined Chorus of Twin Cities

Stanley R. Avery, Chairman
Minnesota Massed Chorus of Men's Voices

William MacPhail, Chairman
Daniel Protheroe, Director

Olga Samaroff, Harold Bauer and Rudolph Ganz, pianists

Tuesday Morning, May 23

8.30 to 9.45 A. M. Parlor D, Mezzanine Floor, Nicollet Hotel

Junior Conference
National Junior Counselor,
Miss Julia E. Williams

9.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Business Session
9.45 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Assembly Singing
10.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Jamestown College Chorus (Jamestown, North Dakota)
J. S. Black, Director

10.15 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Education Department
National Chairman, Mrs. W. Carruth Jones

10.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Address
State Music Supervision
Miss Ada Bicking

10.45 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Address
Choral Training for Amateurs
Daniel Protheroe

11.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Hamline University Choir (St. Paul, Minnesota)
John M. Kuypers, Director

11.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Illustrated Address

Adult Music Education
Olga Samaroff Stokowski

Tuesday Afternoon, May 23

1.00 P. M. University of Minnesota
Semi-final Young Artists Contests

2.00 P. M. Room O P Q, Mezzanine Floor, Nicollet Hotel

Meeting of Nominating Committee
4.00 P. M. Cyrus Northrop Memorial Auditorium

Gordon String Quartet and Harold Bauer, Pianist

Presented by the Music Division, Library of Congress

Elizabeth Sprague Coolidge Foundation
All-American Program

Quartet for Strings... *John Alden Carpenter*
Triptych for Violin and Piano... *Carl Engel*

Quintet for Piano and Strings
Emerson Whitthorne

Tuesday Evening, May 23

7.00 P. M. Ballroom, Nicollet Hotel
Federation Banquet

Toastmaster, E. L. Carpenter
Two-minute Greetings; Carlyle Scott, William MacPhail, Mrs. H. A. Patterson, Mrs. H. Carroll Day, Mrs. John Alexander Jardine

Discussion: Chairman, Mrs. Elmer James Ottaway

Key Address
What Next to Make America Musical?
John Erskine

Two-minute speakers to the Subject: Rudolph Ganz, Albert Spalding, Edgar Stillman Kelley, Ernest Hutcheson, Eugene Ormandy, Ernest Schelling, Frederick Stock, A. Walter Kramer, Olga Samaroff Stokowski, John Tasker Howard

Sonata in D Minor... *Brahms*
Jacques Gordon, Violin
Harold Bauer, Piano

Wednesday Morning, May 24

7.45 A. M. Room O P Q, Mezzanine Floor, Nicollet Hotel

District and State Presidents Council Breakfast
National Chairman, Mrs. H. L. Miller

9.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Business Session
Report of Nominating Committee

10.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

Assembly Singing
10.15 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel

A Cappella Choir
(State Teachers College, Eau Claire, Wisconsin)
Clara Mae Ward, Director

(Continued on page 65)

American Music Has Prime Place in Biennial Lists



Eugene Ormandy, Conductor of the Minneapolis Symphony in Special Biennial Programs



John Erskine, Soloist in MacDowell's D Minor Concerto with the Minneapolis Symphony



Olga Samaroff, in the Double Role of Piano Soloist and Speaker on Several Biennial Programs



John Powell, Who Has Been Commissioned by the Federation to Write a Symphonic Work on American Themes

(Continued from page 64)

10.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel
Extension Department
National Chairman, Mrs. H. L. Miller
10.45 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel
Past Presidents Assembly
Chairman, Mrs. Lillian Birmingham
11.00 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel
Beethoven Club Chorus
(Cedar Rapids, Ia.)
Helen Kacena Stark, Director
Lucy Bushnell Ambroz, Accompanist
11.30 A. M. Concert Hall, Mezzanine Floor, Nicollet Hotel
Lecture Recital
What are the Moderns Doing in Music?
Paul Nordoff

Wednesday Noon, May 24

12.30 P. M. Ballroom, Nicollet Hotel
Federation Luncheon
Chairman, Mrs. Abbie L. Snoddy
Greetings: Sigma Alpha Iota, Mrs. Gladys Wilson, Province President, representing Miss Gertrude Evans, National President; Mu Phi Epsilon, Mrs. Bertha Marron King, Past National President, representing Miss Dorothy Paton, National President; Phi Beta, Mrs. John Barrow, National President; Delta Omicron, Mrs. Alma Kelley-Wright, National President
Speakers: Rudolph Ganz and James Francis Cooke
Presentation of Awards: Extension Banner, Mrs. H. L. Miller; Subscription Cups, Mrs. Vincent Ober
University of North Dakota Concert Orchestra
John E. Howard, Director
Mary Coward, Soprano
The Orpheus Club
(St. Paul, Minnesota)
All-American Program
Malcolm D. McMillan, Director
Music When Soft Voices Die.....Dickinson
The Ballad of Stenka Razin.....McMillan
(Verses by Mrs. P. W. Donovan of Minneapolis)
Beam from Yonder Star.....Bullard
Our Good Cause.....Gaul
Lift Thine Eyes.....Logan

Wednesday Afternoon, May 24

2.30 P. M. Cyrus Northrop Memorial Auditorium
University Symphony Orchestra
(University of Minnesota)
Abe Pepinsky, Conductor
All-American Program
Thunderbird Suite.....Cadman
A Study in Sonority, for Violins.....Riegger
Cripple Creek (Southern Mountain Suite)
3.00 P. M. Cyrus Northrop Memorial Auditorium
Recital: Edwin Orlando Swain, Baritone
Harvey Brown at the Piano
3.30 P. M. Cyrus Northrop Memorial Auditorium
The Duluth Hour
Valborg Finkelson, Violin
Miriam Blair, Piano
Elsa Anneke, Pianist
Mary Syer Bradshaw Chorus of the Matinee
Musical
Margrethe Hokanson, Director

Wednesday Evening, May 24

7.45 P. M. Cyrus Northrop Memorial Auditorium
Final Young Artists Contests
National Chairman, Mrs. Byrl Fox Bacher
Address
The Outlook for Young American Artists
Mrs. Ernest Hutcheson
9.00 P. M. Cyrus Northrop Memorial Auditorium
The Apollo Club
(Minneapolis)
William MacPhail, Director
John Jacob Beck, Accompanist
William Geldert and Frederick V. Davidson, Soloists
9.30 P. M. Cyrus Northrop Memorial Auditorium
Final Young Artists Contests, Continued

Thursday Morning, May 25

8.00 A. M. Parlor N, Nicollet Hotel
Chorus and Choir Directors Conference
Breakfast
Chairman, Mrs. H. A. Patterson
8.30 A. M. Parlor D, Mezzanine Floor, Nicollet Hotel
Junior Conference
National Junior Counselor,
Miss Julia E. Williams
Music by the Teenie Weenie Rhythm Band of Minneapolis and by Wesley Reese of the Junior Beethoven Club, Hastings
9.30 A. M. Concert Hall, Nicollet Hotel
Business Session
10.00 A. M. Concert Hall, Nicollet Hotel
Assembly Singing
10.15 A. M. Concert Hall, Nicollet Hotel
Gamma Phi Beta Ensemble
(Fargo, North Dakota)
Mrs. Eli Weston, Director
10.30 A. M. Concert Hall, Nicollet Hotel
Publicity Department
National Chairman, Mrs. Abbie L. Snoddy
11.00 A. M. Concert Hall, Nicollet Hotel
Milwaukee Women Singers
Graydon R. Clark, Director
11.30 A. M. Concert Hall, Nicollet Hotel
Original Compositions, Minneapolis High Schools
Presenting Winners in the All-City Composition Contests
Introductory remarks, J. Victor Bergquist
12.00 M. Concert Hall, Nicollet Hotel
St. Paul Chamber Orchestra
John J. Becker, Conductor
Elsie Wolf Campbell, Pianist
Given under the auspices of the Music Department of St. Thomas College
Ultra-Modern American Concert
Polyphonic.....Henry Cowell
In the Night, from Theatre Set.....Charles Ives
Scherzo.....Wallingford Riegger
Lilacs, from Men and Mountains.....Carl Ruggles
Concerto Arabesque for Piano and Orchestra
John J. Becker

Thursday Afternoon, May 25

2.15 P. M. Cyrus Northrop Memorial Auditorium
Augustana College Choir
(Sioux Falls, South Dakota)
Carl R. Youngdahl, Director
2.45 P. M. Cyrus Northrop Memorial Auditorium
Recital: Henri Deering, Pianist
3.15 P. M. Cyrus Northrop Memorial Auditorium
Chamber Music Festival
Address
Amateur Performance of Chamber Music
Ernest Hutcheson
The Froyssaa Violin Group
(State Teachers College, Valley City, North Dakota)
Knut Froyssaa, Conductor
Concerto in D Minor (First Movement).....Bach
Minneapolis Little Symphony Orchestra
James Sample, Conductor
Little Symphony No. 1, G Major.....Avery
Rhapsody for Chamber Orchestra.....Sowerby
The Minneapolis Quintet
Karl Scheurer, First Violin; Jacob Heiderich, Second Violin; Mischa Bregman, Viola; Leslie Atkins, Cello; Harrison Hall Johnson, Piano
Romance, for String Quartet.....Ernest Lachmund
Legend, for String Quartet and Piano
Ernest Lachmund

The Elizabethans
(Central State Teachers College, Edmund, Oklahoma)
Mr. and Mrs. C. B. Macklin, Directors
Voices: Ardyss Cranzow, Lorena Watkins, Leona Watkins
Violins: Colata Beckton, Rosalie Ray, Alfred Runnells

Thursday Evening, May 25

7.45 P. M. Cyrus Northrop Memorial Auditorium
The Lyric Male Chorus
(Milwaukee, Wisconsin)

S. A. McKillop, President

Alfred Hiles Bergen, Director
All-American Program
Laudamus.....Owen-Protheroe
The Scissors Grinder.....Bornschein
Harp of the North, Farewell!.....Peele
The Old Crows.....Enders
The Wreck of the "Julie Plante".....O'Hara
The Night of a Star.....Protheroe
A Spirit Flower.....Tipton-Riegger
Fog Bell.....Eppert
A Ballad of Trees and the Master.....Bergen
Battle Chant of the Janissaries.....Lefebvre
9.00 P. M. Cyrus Northrop Memorial Auditorium
Recital: Lawrence Tibbett, Baritone
Stewart Wille at the Piano

Friday Morning, May 26

8.00 A. M. Room O P Q, Mezzanine Floor, Nicollet Hotel
Club Presidents Round Table Conference
Chairman, Mrs. H. L. Miller
8.30 A. M. Parlor B, Mezzanine Floor, Nicollet Hotel
Election
9.30 A. M. Concert Hall, Nicollet Hotel
Business Session
9.45 A. M. Concert Hall, Nicollet Hotel
Assembly Singing
10.00 A. M. Concert Hall, Nicollet Hotel
Address
The Application of Psychology to Music
James E. Mursell
10.20 A. M. Concert Hall, Nicollet Hotel
Legislation
National Chairman, Mrs. Edgar Stillman Kelley
Finance
National Chairman, L. E. Behymer
10.45 A. M. Concert Hall, Nicollet Hotel
State Teachers College Vesper Choir
(Hattiesburg, Mississippi)
Frank Earl March, Jr., Director
Katherine Donald Bates, Pianist
All-American Program
God is a Spirit.....David Hugh Jones
Hallowed Be Thy Name, Halleluia!.....Dickinson
Martha Walker and Dewey W. Camp, Soloists
Swing Low Sweet Chariot.....Frederick Hall
Let Us Cheer The Weary Traveler.....Dett
Listen to the Lambs.....Dett
Were You There?.....Burleigh
The Seraphic Song.....Gaines
(A choral paraphrase of Rubinstein's Reve Angelique)
Robin Sweatt Longre, Contralto
Katherine Arnold, Violin
11.10 A. M. Concert Hall, Nicollet Hotel
Music in Religious Education
National Chairman, Mrs. Grace W. Mabce
11.30 A. M. Concert Hall, Nicollet Hotel
Grand Avenue Congregation Church Choir
(Milwaukee, Wisconsin)
Graydon R. Clark, Director
Angelus.....Clark
(Written for and dedicated to the Federation)
Swing Low Sweet Chariot.....Noble Cain
O Thou Eternal One.....DeLamarier
Praise to the Lord.....Christiansen
He's Gone Away (Southern Mountain Song)
Czech-Slovakian Dance Song.....Kibachich
Alleluia! Christ is Risen!.....Kopyoff-Gaul
Lord, Bring Dat Sinner Home.....Clark

Friday Afternoon, May 26

2.15 P. M. Cyrus Northrop Memorial Auditorium
Range Symphony Orchestra
(Hibbing, Minnesota)
Luigi Lombardi, Conductor
2.45 P. M. Cyrus Northrop Memorial Auditorium
Odin Male Chorus
(Minneapolis)
George Hultgren, Director
Theodore Bergman, Accompanist
3.00 P. M. Cyrus Northrop Memorial Auditorium
International Music Relations
National Chairman, Mrs. Helen Harrison Mills
Discussion: International Reciprocity The Key to Universally Known Music
Speakers
James Davies (Wales and Germany)
Irving Schwerke (France)
Leigh Henry (England)

A. Walter Kramer (America)

4.00 P. M. Cyrus Northrop Memorial Auditorium
Ypsilanti Normal Little Symphony
Marius Fossenkemper, Conductor
Delphine Dodge, Pianist
6.00 P. M. Nicollet Hotel
Music in Religious Education Supper
Conference
National Chairman, Mrs. Grace W. Mabce
Local Chairman, Stanley R. Avery

Friday Evening, May 26

7.15 P. M. Cyrus Northrop Memorial Auditorium
University of Minnesota Band
Gerald Prescott, Director
8.00 P. M. Cyrus Northrop Memorial Auditorium
Cecilian Singers
(Minneapolis)
(Combining Light, Color and Rhythm with Song)
Mrs. H. A. Patterson, Director
Hazel Stageberg Tkach, Accompanist
Starke Patterson, Staging and Lighting
Florence Macheth, Soprano
Cecilian Singers and Lyric Male Chorus
Alfred Hiles Bergen, Director
Florence Macheth, Soloist
10.30 P. M. Concert Hall, Nicollet Hotel
Past Presidents Frolic and Supper
Chairman, Mrs. Lillian Birmingham

Saturday Morning, May 27

9.00 A. M. Concert Hall, Nicollet Hotel
Business Session
9.30 A. M. Municipal Auditorium
Registration
Junior Delegates and Visitors
9.30 A. M. Concert Hall, Nicollet Hotel
Junior Division
National Junior Counselor,
Miss Julia E. Williams
Education
National Chairman, Miss Nellie Louise McCann
Junior Music in Religious Education
Chairman, Mrs. Grace W. Mabce
Hymn Study, Mrs. Harrison Robertson
Extension
Chairman and Editor of the Junior Bulletin
Miss Julia E. Williams
10.05 A. M. Concert Hall, Nicollet Hotel
Awarding of Prizes to Juniors
10.30 A. M. Municipal Auditorium
Concert
Program Chairman, T. P. Giddings
Transportation Chairman, R. C. Tapp
North High School Orchestra, Minneapolis
Elmer Gadbois, Director
Marshall High Chorus and Orchestra,
Minneapolis
Percy Burningham, Director
The Minneapolis Boys' Chorus
T. P. Giddings, Director
High School Orchestra, Albert Lea, Minnesota
Lawrence Emmons, Director
Glee Club, Wahpeton, North Dakota
Alice C. Persons, Director
Mrs. Fred Brown, Accompanist
A Cappella Choir, Shorewood High
Milwaukee, Wisconsin
Graydon R. Clark, Director
Massed Orchestra, Elmer Gadbois, Director
Massed Chorus, Percy Burningham, Director

Saturday Afternoon, May 27

1.00 P. M. The Miller Vocational High School
Third Avenue S., 11th and 12th Streets
Junior Luncheon
Committee, Frances Kelley, Marjorie Lee, Mary Cheney
High School String Quartet
(University of South Dakota)
W. R. Colton, Director
3.00 P. M. West High School Auditorium
West High School Chorus
George Krieger, Director

Saturday Evening, May 27

8.00 P. M. Cyrus Northrop Memorial Auditorium
University of Minnesota, Chorus and Orchestra
Earle Killen, Director
Opera: Madama Butterfly.....Puccini
Sunday Morning, May 28
11.00 A. M. Frances I Room, Mezzanine Floor, Nicollet Hotel
Meeting of Newly Elected Board of Directors

Seeing Brahms Through Mementos of His Life

Centenary Exhibition in Vienna Contains Many Intimate and Illuminating Souvenirs—Boyhood Composition on View—Pictures Show that Famous Beard Was a Growth of the Master's Middle Years

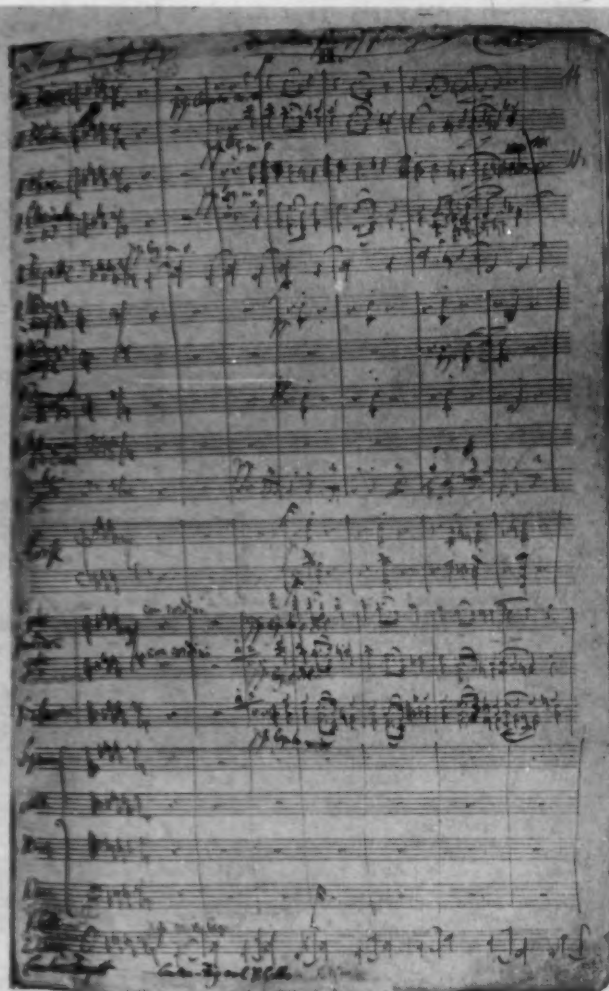
VIENNA, May 15.—The historic Gesellschaft der Musikfreunde is observing the 100th anniversary of Brahms's birth with an exhibition which is similar to the great Haydn exhibition held last year. Those in charge are the archivist, Frau Dr. Hedwig Krauss, and her assistants, Dr. Karl Geiringer and Dr. Gerd Luithlen, the last-named being a grandson of Max Kalbeck, famous Brahms biographer.

The Gesellschaft der Musikfreunde possesses an enormous wealth of material relating to Brahms, for the master bequeathed to the society his entire estate, including his manuscripts, his instruments and many mementos. The will was contested by Brahms's relatives, and legal proceedings lasted for a year; but though the society finally consented to make certain concessions, it did not get the worst of the bargain by any means. So many things are on view that, seeing them, one can easily draw a mental and multi-colored picture of the composer's life and activities.

Used Pseudonym of "Marks"

To begin at the beginning: the exhibition shows pictures of Brahms's birthplace in Hamburg and portraits of his parents. There are souvenirs of the master's first music teacher, Eduard Marxsen, and of the child Brahms. At this point one comes across an amusing piece of news. It appears that the boy Brahms published some of his earliest compositions, entitled *Souvenirs de Russie*, under the pseudonym of "Marks," which sounds like the name of his teacher. In one of these compositions, shown here, there is a fantasy on the Russian National Hymn which is brought into conflict with the Hungarian Rakoczy March. This was

The Opening Measures in Facsimile of the Famous Chorus, *Denn alles Fleisch* (Behold All Flesh) from Brahms's *A German Requiem*, Part of the Collection of Brahmsiana Being Displayed Now in Vienna



intended to commemorate Russia's conquest of Hungary in 1849, a conquest which ended Hungary's revolution against the Hapsburg rule, and the writing indicates that the young composer's sympathies were with the Hungarians.

A precious gift made to Brahms by a German princess was the original score of Mozart's *Symphony in G Minor*. This was one of the star pieces of his collection of autographs, and is therefore conspicuous in the present exhibition.

If Robert and Clara Schumann played the most important part in Brahms's

life previous to the period of his residence in Vienna (and this is indicated in the exhibit), we come next to the time in which Viennese friends entered his career. Among these were Epstein; the great physician, Billroth; the Miller-Aichholz family; and Mandyczewski, on whose wisdom, conscientiousness and friendliness Brahms relied to the end. Mandyczewski, who lived until four years ago, was a delightful gentleman, always ready to help lesser mortals, such as Brahms was when they first met, and a living human reference library on musicology in all its branches.

Many of Brahms's letters are exhibited, and in most of them his burly, rough and ready humor finds expression. But when he wrote to Mandyczewski, Brahms became quite naturally amiable. He loved to perpetrate one of his little jokes, or to indicate, by a few measures of music on the envelope, that he had finished a new composition. When Brahms left for Karlsbad on the trip he took a few months before his death, Mandyczewski gave him a post card to be mailed back, and in order to save his sick friend the trouble of unnecessary writing, had written on it: "My health is very good . . . is fair; the weather is . . ." Brahms, in sending it back, filled in the second blank with "the only unreservedly praiseworthy thing."

The Absence of a Barber

From the many pictures of Brahms that are shown one learns that the beard, without which we cannot visualize Brahms, was not grown until his forty-third year. This beard had a very casual and prosaic origin. In 1876 Brahms was visiting a summer resort in Austria. The place lacked a barber. Therefore there was no alternative to him but to let the beard grow! It is only in the death mask that we see the beardless Brahms again.

The Schumanns' Piano

Then, of course, there are biographies and traces of biographers. There is the piano which had belonged to Clara and Robert Schumann, and on which Brahms himself played. A bookcase contains some of the 1,500 books which Brahms willed to the Gesellschaft der Musikfreunde. The visitor sees a Bible, a fine specimen of Luther's table-speeches, collections of folk songs and church songs, many books by Goethe, Schiller and the German romantics, volumes on the formative arts, and a guide book of Rome which is evidence of the pleasure Brahms took in his Italian journeys.

The most recent addition to the exhibition is a photograph of the unveiling of the Brahms statue in Vienna; but in the last analysis Brahms himself becomes his own greatest monument.

DR. PAUL STEFAN

N. H. STATE GROUP TO FOSTER MUSIC

Newly Formed Society Meets in Manchester to Discuss Plans

MANCHESTER, N. H., May 20.—A movement to sponsor interest in cultural subjects throughout the state of New Hampshire is being promoted by the New Hampshire Music and Allied Arts Extension Society, a newly formed organization under the presidency of Mrs. Ella Lord Gilbert. At a dinner held in the Rice-Varick Hotel on the evening of April 4, officers were elected and plans for the future of the society, which is supported by prominent musicians in every town of the state, were laid. Mrs. Gilbert, who was formerly dean of music at Campbell College in North Carolina, outlined the aims of the organization, and was followed by other speakers prominent in local cultural and musical circles.

The officers elected, besides Mrs. Gilbert, include Walter Jenkins, Goldina

Lewis Sibley of Newport, and Clarence Dana Mooney of Laconia, vice-presidents; Laura Shields, recording secretary; Albert De Rochers, corresponding secretary; Willard Shaw, treasurer; Mrs. W. E. D. Ward, historian; and Mrs. H. H. A. Beach, Harry C. Whittemore of Manchester, Mrs. Edward MacDowell of Peterboro, Dr. Percy Goetschius, Leonard B. McWhood of Dartmouth College, Frank Morse, E. A. Clark, Joseph W. Epply and Charles W. Tobey, directors.

Artists Pledge Services

It is planned to send artists and speakers to give free concerts in rural communities wherever groups interested in music or cultural subjects can be organized. In order to carry out this plan, each artist who becomes a member of the society is pledged to give his services for one year without remuneration, in the hope of spreading musical and cultural interest to all parts of the state. The society will also lend its support to musical activities in the schools,

to state orchestras and to the work of the New Hampshire School Music Festival Association.

METROPOLITAN CHORUS TO APPEAR AT STADIUM

Opera Organization to Sing for First Time in Conjunction with Outside Group

The Metropolitan Opera Chorus will make its first appearance with an outside organization when it sings with the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium during the coming summer. The full mixed chorus of seventy-five voices will be heard in two concerts, the first in July and the second in August. One program will be devoted to Wagner and the other to Italian and French opera. Hans Lange will conduct the performances, the rehearsals for which are in progress under the baton of Albert Sciaretti.

Two other choral concerts are planned for the Stadium season. During the second week the Ninth Symphony of Beethoven will be performed

for the tenth successive summer with the assistance of the Schola Cantorum Chorus of New York, which is conducted by Hugh Ross. Soloists will be Nina Morgana, Sophie Braslau, Paul Althouse and Frederic Baer. The Hall Johnson Negro Choir returns for the sixth successive summer at another concert.

Mishel Piastro, concertmaster of the Philharmonic-Symphony, will appear for the first time at the Stadium concerts, as will Remo Bolognini, assistant concertmaster. René Pollain, Alfred Wallenstein, and John Amans, solo viola, solo cello and first flute respectively, will be replaced for the summer season by Michel Cores, Joseph Emonts and Amedeo Ghignatti, all regular members of the orchestra.

Philharmonic to Give de Falla's L'Amor Brujo

Among the works to be presented by the New York Philharmonic-Symphony Orchestra next winter will be Manuel de Falla's *L'Amor Brujo*. Arturo Toscanini will conduct the work and the soloist will be Sophie Braslau, contralto.